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Grass-Roots and Pavements





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Grass-Roots and Pavements

ART IN AMERICAS NEIGHBORHOODS

By Teixeira Nash and Milton White

MEDIA ASSOCIATES INC.
WASHINGTON, D.C.

for

THE EXPANSION ARTS PROGRAM FOR THE NATIONAL ENDOWMENT FOR THE ARTS



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How to use the handbook

This publication can be referred to as a "Handbook/Directory" for good reason. It's both!

As a Handbook, it's a collection of clues about qualifying for support, program success, and, in some cases, program failure. As a Directory, it's a listing of all currently funded Expansion Arts Programs.

The clues are in numerous program profiles which highlight arts activities, both past and present, for some unique feature. The clues are also in the "state of the art" reviews. Our reviews were reflections of ideas from publications which significantly related to points being made by this book.

The book's contents are proportioned roughly to the size of the program categories. Within each category the programs are listed alphabetically.

You can read the Handbook from cover to cover for a broad view of the pulsating dynamics of the Expansion Arts Program...how it carries out a most progressive mission of the National Endowment for the Arts and how it translates public policy into service to an arts constituency. You should keep it as your personal window into the mind of the program for expanding creativity...including yours!



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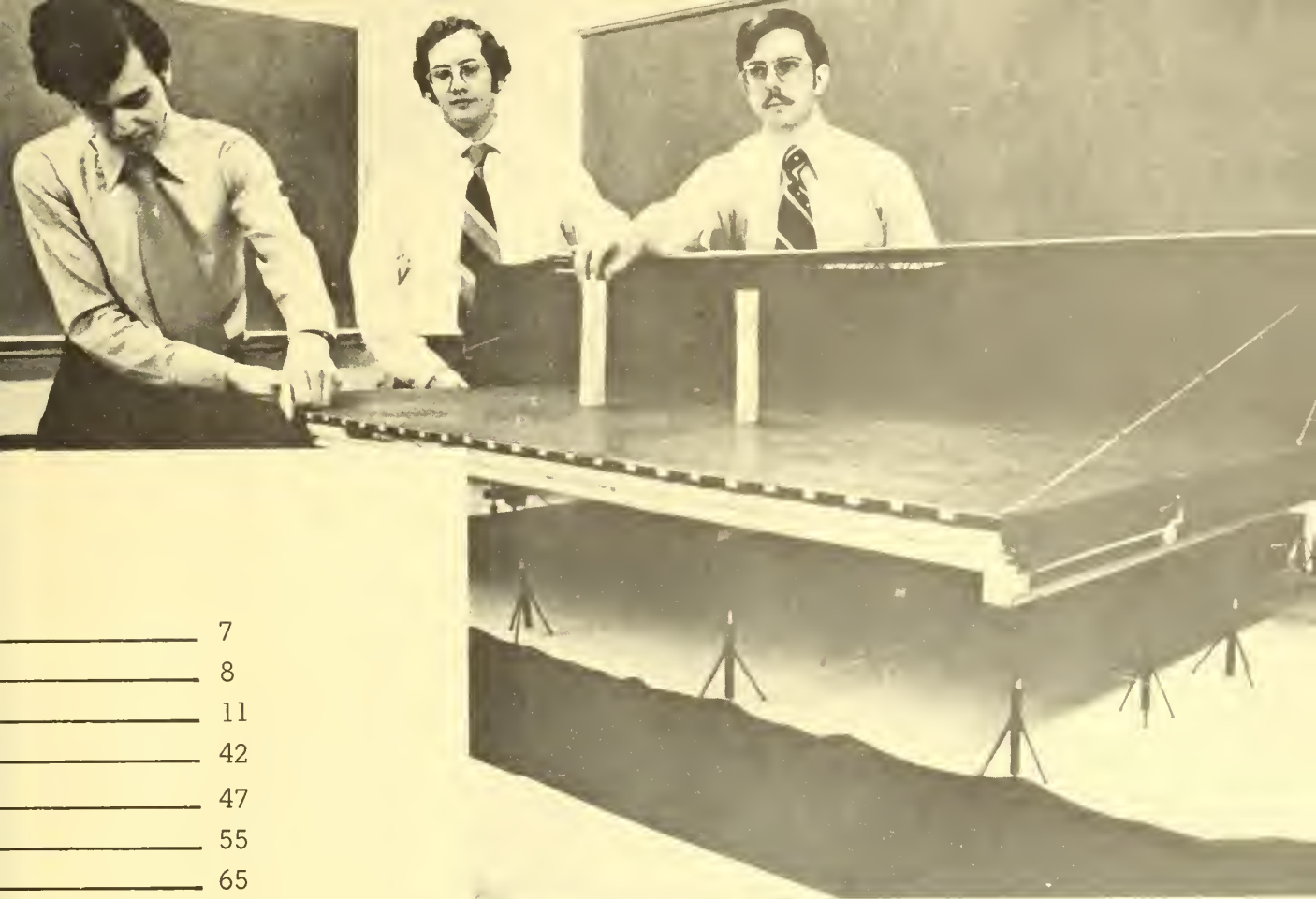
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Preface

The Expansion Arts Handbook/Directory is a book about community arts programs. . .what they are. . .how they got started and kept going. . . and where some of them are located around the country. This is a Handbook that tells some "how to's" and "how not to's" through program profiles of community arts programs that succeeded or failed.

All community arts activities are not mentioned in this book. But the book does list all programs that were funded in fiscal year 1976 by the Expansion Arts Program of the National Endowment for the Arts, and the list includes brief program descriptions. Certain community arts programs have been selected for in-depth profiling based on their high quality program and performance, community service, relevancy and uniqueness. Some of the profiles also have been selected because they seemed to be able to serve as prototypes and, in that sense, would help other community arts groups utilize appropriate ideas and methods.

Certain feature articles have been included in the Handbook that attempt to give the reader a "state of the art. . .of community arts." Articles have been included also for general information and application.

Community art has always existed in America, but it was only in the sixties that that existence asserted its right, not only to be seen and heard, but also to be recognized and supported at the local and federal levels. Communities that were not a part of the traditionally based arts mainstream began a persistent campaign for identity and respect for their own healthy cultural being.

Because the community arts movement continues to thrive and grow, the Handbook is a timely vehicle. It can provide practical information for individuals and groups, and it can serve as a medium of communication between respective arts groups, whose only communication handicap has been a geographic one.

The writers wish to express their gratitude to the following persons who contributed their time, experience and considerable knowledge to the creation of this Handbook:

Vantile Whitfield, Director; Gordon Braithwaite, Assistant Director of the Expansion Arts Program; and Gretta Graham, Lizzie Green, Carolyn Kennedy, Linda Randall, Henrietta Sanford, and research assistants and writers, Margo Koines, Robyn Nash, Mary Phillips, Judith Richardson, and Vernice Williams.

Introduction

THE ENDOWMENT

The National Endowment for the Arts, NEA, came into being in 1965 as a result of President Lyndon Johnson signing Public Law 89-209. Its policy-making and advisory body is the National Council on the Arts. At the same time, the National Council and Endowment for the Humanities were created. Both Endowments are grant-making agencies and both Councils are advisory bodies.

The budget allocated to the Endowment has grown from a moderate \$2.5 million for fiscal year 1966 to over \$60 million allocated in 1976. The Endowment for the Arts has achieved the remarkable feat of generating from other sources an additional \$3 to \$4 for every federal dollar. With this financial growth, while only representing a fraction of the federal monies spent on science, technology and defense, the Endowment has been able to greatly increase support of arts programs across the country.

Endowment sub-programs provided funding to individual artists in all disciplines, as well as to artisans working in crafts. Major assistance was given to the nation's symphony orchestras, opera and jazz.

Increased assistance was also made to the development and production of new plays and extended community arts services. Grants have been made to large dance companies and there has been a new effort in the public media fields of television, radio and filmmaking, preservation and film education. Architecture and Environmental Arts programs have directed attention to the upgrading of our environment.

Officially, the National Endowment for the Arts carries out programs of grants-in-aid to official arts agencies of the states and U.S. jurisdictions, to nonprofit, tax-exempt organizations and to individuals of outstanding talent and ability. The Endowment is administered by a Chairman, nominated by the President and confirmed by the Senate.

The Endowment's programs are developed by the Chairman and the Staff with the advice of the National Council on the Arts and Advisory Panels. Generally, applications for grants are referred to panels of experts in the various art fields. The results of the panels are then brought before the Council for recommendation, and finally to the Chairman for determination.

EXPANSION ARTS

If a traveller from the world of Science happened to drop in on the world of Expansion Arts, one of his first questions might be, "What is this thing called *community art*?"

Vantile Whitfield, Director of the Endowment's Expansion Arts Program could well be the best qualified to answer our visiting scientist's question. The Expansion Arts Program integrally considers the arts and "people art or community art" in the same sphere.

Whitfield would explain that art is the medium through which one attempts to concretize one's own creative expression. He would further state that the Expansion Arts Program gives support and assistance for that attempt, in order to help that individual or community group to better perform the effort and task. Visible growth and professionalism in what one is doing form the bases for support from the program.

Knowing our science traveller, he would probably have to go back inside his own head for a more traditional, empirical definition of art. And he would, no doubt, come up with one of the following gems:

Art is the imitation of nature. . .
Art is the extraordinary expression
of the beautiful. . . Art is expressed
content with form. . .

Mr. Whitfield, thereupon, would encourage the traveller to stretch his mind in such a way as to attempt to join "art" and "community" in aesthetic unity or into a single force. The traveller from science wouldn't have such a hard time understanding this, because he has experienced this kind of thinking in areas like chemistry, where two elements join to form one compound. That one compound becomes a thing of value and utility, quite unlike either one of its separate elements.

Such is the case with community art. It becomes a group attempt at creative expression. . . a group celebration of collective sensitivity. . . a popular, grass-roots identification with the imagery and celebration of and by its community.

The Director further would point out that art, as expressed by the individual or community in its respective environment, has meaning, if for no other reason than the simple fact that it does exist and is done. That if there is any pattern at all to the artistic expression of Americans, it is enormously diverse, localized and, all too often, isolated.

The Endowment's Expansion Arts Program becomes the *discoverer* of such viable artistic activity, not the *discovered*. It has the special charge of giving voice and substance to a collective people's art reality through the process of grant review and award.

Whitfield has successfully steered the Expansion Arts Program from \$307,600 in fiscal year 1971, when he became Director, to over \$5 million for fiscal year 1976. More than 500 programs were funded for 1976 and reached into such areas as: Instruction and Training, Arts Exposure, Neighborhood Arts Services, Special Summer Projects, Community Cultural Centers, Pilot Tour-Events, and State Arts Agencies, and General Programs.

The Expansion Arts Program has expanded the horizons of community arts, but more importantly, it has expanded the vision of governmental and private patrons in such a way as to cause them to see that art which surrounds them and to recognize its vitality and worth. For community art existed long before men decided to enshrine art in ivory towers and to give it another name befitting its majestic presence: *Fine Art*.

Well, dear traveller, community art is fine and growing, thank you, as you will see when you read the following pages.



ARTS EXPOSURE

The Arts Exposure program focuses its attention on activities that promote an interchange between the artist and the audience, beyond the performance situation. Assistance is given to individuals and groups that take their particular art before audiences that suffer a lack of exposure and participation in the arts experience. Funds are also allocated to projects that involve members of such communities as prisons, hospitals and other special service facilities. The Arts Exposure program supports activities, providing effective cross-cultural exchange and taking the art experience before audiences that otherwise would lack such opportunity.

ADEPT/WORKSHOPS IN OPEN FIELDS
1617 BINZ
HOUSTON, TEXAS 77004

Workshops in Open Fields addresses the need for visual and plastic arts exposure and participation through neighborhood-based workshops led by professional teachers. Fields is to be taken in the literal sense, as the sessions take place in available outdoor space, providing an open environment and an open response from interested young minority participants.

Profile

Workshops in Open Fields was conceived originally in 1969 as a way to both utilize the favorable Houston climate of the period from April to September and expose young children to the visual and plastic arts in a natural setting. Afro-American and Mexican-American youths are the major groups participating in the project. As in the new concept of open classrooms, children are made to feel at ease and unfettered by physical confinement, leading to more open expression. Volunteers from area museums and schools teach in the program.

Workshops in Open Fields originally started its program with youngsters in Head-start programs. Teachers as well as children learn in this new school setting. Care and great effort is taken to insure that teachers have bilingual and bicultural capability to work with their young charges.

ANCHORAGE ARTS COUNCIL/
EAGLE RIVER PRISON ARTS PROJECT
608 WEST 4TH AVENUE, No. 22
ANCHORAGE, ALASKA 99501

The Anchorage Arts Council organized the Eagle River Prison Arts Project, bringing opportunity for arts expression to incarcerated men. Eagle River is a new minimum-security facility serving approximately 70 male inmates. The program is intended to serve as a prototype for arts programs in other penal institutions of the region.

THE ARKANSAS ARTS CENTER
P.O. BOX 2137
LITTLE ROCK, ARKANSAS 72203

The Arkansas Arts Center State Services Program functions throughout over 130 Arkansas towns, bringing such activities as a traveling theatre, Tell-a-Tale and Artmobile, featuring American folk art, theatre workshops and a traveling artist, equipped to teach a variety of visual arts techniques. The Center both initiates projects and responds to expressed needs of its state resident constituency. Its program provides both *see* and *touch* arts experiences.

ARTISTS-IN-RESIDENCE PILOT PROGRAM
FOR PRISONS
FEDERAL BUREAU OF PRISONS
NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON, D.C.

The Federal Bureau of Prisons and the National Endowment for the Arts (Expansion Arts Program) have joined resources to create a prison artists-in-residence project. Three artists have been selected from a field of applicants experienced in prison arts programs.

Profile

The artists function as both teachers and administrators of workshops structured to examine the rehabilitative potential of arts involvement of inmates. While the Expansion Arts Program has funded prison art programs at the state level, this represents the first time such a joint venture has taken place on the federal level.

In-house evaluation is a major component of the program for use and dissemination across the country. The artists are Leonard Castellanos at Lompoc, California; David Melby at Leavenworth; and Betty Voelker at Tallahassee.

THE ARTS COUNCIL
610 COLISEUM DRIVE
WINSTON-SALEM, NORTH CAROLINA 27106

The Arts Council has 41 member groups that, through the parent organization, have been able to be exposed to a large audience. The Arts Council has provided Discount Tickets, 2/3 off the regular cost, for community people and groups that previously had not been exposed to the variety of programming offered by the member art groups. Tickets are distributed through recreation centers, churches, civic organizations and community houses. The project has also sensitized artists to audience needs.

ARTS FOR RACIAL IDENTITY
MT. MORRIS PARK AMPHITHEATRE
122ND STREET & MOUNT MORRIS PARK
NEW YORK CITY 10027

The Arts for Racial Identity organization has created a Touring Teacher-Artist Program in which professional participants go to other geographic locations in the country to lecture, teach and exhibit. The idea of cultural exchange has been an effective international tool for improved relations, but this program has structured and demonstrated a domestic cultural exchange aimed at education and understanding of racial identities through the use of arts media. Plans are under way for new multi-media presentations.

ASSOCIATION FOR THE CHILDREN'S
THEATRE ACT
THEATRE 65, 1316 OAKTON
EVANSTON, ILLINOIS 60602

The Children's Theatre of Evanston, founded in 1925, mounts and presents public drama productions throughout District 65 schools and its community. The staff serves as theatre arts resource and educator of children, public school administrators, residents and student interns from Northwestern University. The company provides touring productions throughout the year. Staff conduct 6-week summer workshops and prepares curriculum enrichment materials for theatre production locations.

profile

ACT, the Association for The Children's Theatre, was incorporated in 1972 for the purpose of supporting The Children's Theatre of Evanston, the nation's oldest continuously operating theatre for children. The theatre brings together the resources of Evanston's

School District 65 and is generally referred to as Theatre 65.

Theatre 65 provides theatre arts research, consultation and educational training for students from kindergarten through the college level, the latter students provided through cooperation with Northwestern University. Citizens and businesses of the Evanston community contribute time, money and other valuable resources to The Children's Theatre. High school and university students participate in dramatic productions as well as in creative drama instruction. Senior citizens also volunteer their expertise, providing an enriching experience for the young and old.

Theatre 65 has premiered 45 plays during its history. Both classics and relevant, commissioned works are presented. Touring companies play in schools and parks throughout the District. In the summer three companies tour the parks: a morning company geared to the very young, an evening company for the family audience, and an in-between review company for special event presentations. A special program for gifted eighth graders has introduced new concepts of arts and academic curriculum integration.

Education of the audience is an integral component of the program. Special pre-performance materials are distributed, insuring better prepared audiences. Evaluation of audience-impact of the plays and techniques is accomplished through regular, informal surveys. These surveys help the staff and Theatre 65 participants to plan and develop better techniques, as well as to measure interest-appeal of varying kinds of productions.



BALKAN-ARTS CENTER, INC.
 514 WEST 110 STREET, NO. 33
 NEW YORK CITY 10025

The Center project funded by Expansion Arts was the Balkan-Arts Festival Series. The festivals featured the native arts expression of 11 ethnic groups from Balkan and Slavic lands. They have provided exposure to the "outside world" and, in some cases, to members in their own communities, something of Balkan traditional forms of celebration. The Center and its program of festivals present a showcase of a group of Americans who are too infrequently seen or heard outside their own communities.

Profile

The festivals presented by the Balkan-Arts Center have reached over 4,000 people. Up to eight or nine workshops are conducted by performers, musicians and art instructors. Concerts and dance parties are also incorporated in the festivals.

As a result of the festivals, groups have been invited to perform at universities, radio stations and schools. Through the folk emphasis of this program, older folk and music traditions are made a part of the ethnic lore of this country.

BALLET FOLKLORICO DE ALBUQUERQUE
 2704 SOCORRO NORTHWEST
 ALBUQUERQUE, NEW MEXICO 87104

Ballet Folklorico is a group whose repertoire includes dances representative of six regions of Mexico. Since its beginning in 1972, Ballet Folklorico has trained young musicians and choral participants in the music of their ancestors. Young and old interact, and the group's mission is for cross-cultural exchange with emphasis on the folk arts, past and present, of New Mexico and its native forebears.

BALTIMORE NEIGHBORHOOD COMMONS, INC.
BLACK COMMUNITY MUSEUM
 81018 NORTH BROADWAY
 BALTIMORE, MARYLAND 21205

The Black Community Museum is located in East Baltimore and was established in 1971. The exhibition area is located in a former branch of the public library, while extensive class activities take place in other adjoining buildings. Performing arts workshops are held in a neighborhood theatre. Mobile performing units travel throughout the community. Because of its proximity to Johns Hopkins University, the Museum and its programs have attracted university visitors from outside the neighborhood as well.

BLACK EMERGENCY CULTURAL COALITION
 463 WEST STREET
 NEW YORK CITY 10014

The Black Emergency Cultural Coalition, BECC, Project is one dedicated to a Prison Cultural Exchange Program with the following objectives: to provide motivation and education of the gifted inmate; to implement arts exposure to inmates through exhibits, slides and seminars; and to facilitate and implement outside exhibits by prison artists. BECC feels that rehabilitation is enhanced through creative and profitable release and exposure of prisoners' works. Many professional artists have cooperated in the project.



BODACIOUS BUGGERILLA
4716 WEST WASHINGTON BOULEVARD
LOS ANGELES, CALIFORNIA 90016

Bodacious Buggerilla translates into something like super-bad guerilla. The group was established primarily to answer certain needs of the Black community in Watts. It strives to reflect the ghetto cultural experience in its richness, tragedy and contemporary significance. Using drama, satire, farce, humor and other creative means, Bodacious Buggerilla examines relevant historical and contemporary issues to enlighten the community at large, and recently has transcribed to video tape for even greater audience access.

BROADSIDE VIDEO
ELM & MILLARD
JOHNSON CITY, TENNESSEE 37601

Broadside Video has created a model for regional production and distribution that serves as a link to 12 cable TV systems, closed circuit TV systems for public schools, universities, public institutions and PBS (Public Broadcasting System) facilities. Broadside has two production centers, one in Johnson City and one in Norton, Virginia.

Profile

Broadside Video is a unique approach to the utilization of the television media as a means of community communications. Broadside provides a viable local newspaper tailored to the needs of the people of the Appalachian region. Broadside is regional in the truest sense of the word and has been able to get the support of over 17 groups, institutions and agencies to support various aspects of its video work.

Broadside has blended responsibility, resource and revenue to create a cooperative approach to a highly sophisticated field. One example of this approach was the video document of Appalachian folk traditions originally funded by the Endowment for the Arts. From this product, the staff was able to make special tapes for a school system which, in turn, generated modest financial support from that system.

Other educational tapes were used as local origin programming on area cable systems and, subsequently, were made available to other schools and agencies. The use of equipment is paid for through a share process when others use Broadside's production facilities. The staff gives expert direction and technical assistance to all would-be "Hollywood" producers. The goal is that of helping people to translate their own needs and wants through an effective video expression that is relevant to that interest.

BROCKMAN GALLERY
THE PLANNING GROUP, INC.
4334 DEGNAN BOULEVARD
P.O. BOX 43608
LOS ANGELES, CALIFORNIA 90043

The Planning Group is a community outreach group emanating from Brockman Gallery, founded by artist Alonzo Davis. The group has administered and executed such programs as a mural for a co-op food center, courses in gallery administration and management, gathering of material for publication of contemporary arts and crafts exhibits held in cooperation and support of other community cultural organizations. The Planning Group has demonstrated maximization of resources.

BRONX COMMUNITY COLLEGE
PROJECT SPARK
UNIVERSITY AVENUE & 181ST STREET
BRONX, NEW YORK 10453

Project SPARK, Senior's Program of Arts, Recreation and Knowledge, is an arts exposure program directed to the poor, urban, senior citizen. There is a three-pronged strategy which includes: presentation and high quality art forms, mini-workshops in convenient locations and easy access to the Bronx Community College for in-depth learning and practice in various art forms. Surveys are conducted to insure program relevancy to senior citizen needs and wants, with attention given to cultural preferences. Art forms include the visual arts, drama, dance, crafts and music.

CAFAM-3 COMMUNICATIONS
P.O. BOX 6557
WASHINGTON, D.C. 20009

Cafam-3, a skilled group of artists trained in filmmaking and video production, is using these skills to help senior citizens learn and document their own histories and that of their communities. Washington's inner-city show area is the focus of this video activity. Cafam-3 reasons that acquisition of these skills on the part of senior and other residents will enhance community development, as well as provide needed resources for the community at large.

CARNEGIE INSTITUTE
THREE RIVERS ARTS FESTIVAL
4400 FORBES AVENUE
PITTSBURGH, PENNSYLVANIA 15213

Where the Allegheny and Monongahela Rivers meet to form the Ohio, the Three Rivers Arts Festival, sponsored by the Carnegie Institute, takes place annually every spring for 10 days. From a radius of 110 miles, artists submit entries and perform in the areas of crafts, dance, drama, film, music, opera, painting, photography and sculpture. The festival is free to the public and has taken place since 1960.

CASA HISPANA DE BELLAS ARTES
362 CAPP STREET
SAN FRANCISCO, CALIFORNIA 94110

This program is dedicated to increasing public awareness of the broad range of Raza culture, developing and promoting local artists, creating new art forms and generally raising cultural consciousness throughout the community. To this end, Casa has produced programs such as: an annual Plaza/Hispanidad Festival, a Bilingual Poets Theatre, weekly radio programs, exhibits of indigenous artifacts and Summer Performing Arts Concerts.

CELL BLOCK THEATRE WORKSHOP
78 FIFTH AVENUE
NEW YORK CITY 10011

Cell Block Theatre Workshops are theatre people who regularly go to New Jersey detention centers and hold improvisational classes and work with inmates in discovering theatre arts. Trained workshop participants have the opportunity to perform in college tours as in their series, "Famous Trial Scenes." Cell Block's theatre and poetry workshops are other offspring of a project started in 1971. All inmates are paid for each performance, the money held in reserve by Cell Block until their release.



CHINESE CULTURAL AND COMMUNITY
CENTER
125 NORTH 10TH STREET
PHILADELPHIA, PENNSYLVANIA 19107

The Chinese Cultural and Community Center has provided a wide range of community-based services in the areas of tutoring, financial and legal counseling, immigration, tours, youth activities and culturally based recreation and the arts. The Center serves as a mediator and consultant for the Chinatown residents, as well as a liaison between city and state governments and the Chinatown community as a whole. Among its diverse cultural programs, classes in Chinese cuisine and language (Mandarin) are considered outstanding.

CHRISTINA COMMUNITY CENTER
800 EAST 7TH STREET
WILMINGTON, DELAWARE 19801

This project of the Christian Cultural Arts Center is directed to the senior citizen. Through careful selection and pre-viewing and testing, 24 art opportunities are provided for participants enrolled in the Center's SERVE program. Performers and visual artists directly interact with their audience to insure greater understanding of the media presented. Identification and discovery of untapped talent has been made through this unique project.

THE CLAREMONT COLLEGES
CONTEMPORARY CRAFTS, INC.
5271 WEST PICO BOULEVARD
LOS ANGELES, CALIFORNIA

This program enables the Claremont University Center to support a community arts activity of contemporary crafts. It's called the Gallery. A uniquely original fulfillment of the expansion arts concept, the ideas here are making quality reproductions of Black artists' work available at low cost.

Profile

The Gallery lends, too, both the reproductions and originals. This program also makes possible instructional presentations in Los Angeles city schools. Students visit the Gallery for lectures and audio-visual representations of Black art.

Typically an artist will present his own work at the Gallery, lecturing on how and why he painted it. In the process, he will put his work in the context of other Afro-American and African paintings. Art students from the schools exhibit their works at the Gallery too.

This program focuses on development of artistic perceptions of children by showing their various art works, in many different mediums. Claremont College's relationship to the Community Crafts Art Gallery program is a visible example of the educational institution directly and meaningfully involving the urban neighborhood in the products of a teaching discipline while teaching a popular version of it.

The program package of "libraryzed" rental art and low-cost reproductions, coupled with a range of customized artist-presented lessons on themselves and workshops in the arts, adds up to an uncommon social model.

COMMUNITY RADIO WORKSHOP, INC.
CHILDREN'S RADIO WORKSHOP
P.O. BOX 1166
DURHAM, NORTH CAROLINA 27701

Community Radio Workshop is a licensed operator of Public Radio Station WAFR-FM in Durham, N.C. It was funded to help develop and implement a special children's project. Not only is the group interested in preparing relevant children's programming, but it also gives over 100 youths, between the ages of 3 through 13, actual broadcast experience through recording and production activities. Programming for area children includes music, poetry and other oral forms of the literary and theatre arts.

COMMUNITY RENEWAL SOCIETY
COMMUNITY RENEWAL CHORUS
111 NORTH WABASH AVENUE
CHICAGO, ILLINOIS 60602

The Community Renewal Chorus is a rich, multi-ethnic, multi-racial group of 125 singers. This "singing community" of instrumentalists and dancers presents at least eight concerts per year, bringing neighborhoods music in their own native tongue. Concerts are held in schools, churches, City Hall and public media. The Chorus presently has four LP recordings, providing accessibility to an even larger, national community. Its motto is "renewing the metropolis through faith in action."

COMMUNITY THEATRE ARTS WORKSHOP
2212 WOOLSEY STREET
BERKELEY, CALIFORNIA 94705

This program presents live theatre through workshops and a touring mobile theatre that travels to schools, parks, prisons, community organizations and colleges. Community Theatre Arts Workshop has demonstrated that this form of cross-cultural exchange results in a viable learning experience for all participants. Innovative use of film, theatre and video has enhanced the presentations and their audience reception.

COMPAS/NEW FOCUS: ARTS AND
CORRECTIONS
ST. PAUL COUNCIL OF THE ARTS AND
SCIENCES
ST. PAUL, MINNESOTA

Community Programs in the Arts and Sciences/New Focus is an innovative approach to encouragement of positive creative expression by those in prison. Working with juveniles 12 to 18 years old, New Focus utilizes arts expression as a means of therapy and rehabilitation. Artists run workshops in drawing, painting, ceramics, photography, guitar, piano, drums, music, sculpture, drama, glass blowing, writing and filmmaking. New Focus students are also exposed to in-house concerts, as well as activities outside prison grounds.

CONNECTICUT COLLEGE, AMERICAN DANCE
FESTIVAL
NEW LONDON, CONNECTICUT 06320

Under the leadership of Connecticut College, an alliance of multi-discipline, multi-cultural arts organizations has united to coordinate a Community Dance Program for the people of the New London area. Six mini-concert-dance demonstrations will be given in the community; classes in basic dance movement for self-awareness and physical coordination will be structured; and adult dance classes will be held. The program is primarily geared to make dance accessible to community residents on a year-round basis.



COUNCIL ON AGING
33 BRADFORD STREET
PITTSFIELD, MASSACHUSETTS 01201

This program enables senior citizens to launch second careers in the arts and crafts. Summer festivals are held to exhibit and sell work produced in the project. A year-round outlet store is located at the Council offices. Demonstrations are given by the senior artisans, thereby keeping alive some of the older citizens to both contribute to their society and receive some of the benefits of their labor.

CREATIVE GROWTH, INC.
2839 ASHBY AVENUE
BERKELEY, CALIFORNIA 94704

The Creative Growth Center for the Mentally Retarded and Developmentally Disabled is a program devoted to providing opportunities to handicapped children and adults through self-expression in the arts. Creative Growth is dedicated to the prevention of routine institutionalization of the handicapped, as well as the facilitation of community adjustment to those who have been in institutions. Emphasis is centered on elevating a more positive self-image and meaningful participation in painting, drawing and sculpture.

CULTURAL COUNCIL FOUNDATION
BLACK THEATRE ALLIANCE
1564 BROADWAY
NEW YORK CITY 10036

The Black Theatre Alliance was originally formed as a collective to solve common problems, to share information and resources and to create an instrument to validate the Black theatre as a viable community institution. Specific goals of BTA are: to develop audiences; to act as a clearinghouse; to promote activities, companies and funding support; to provide theatre training; and to provide public relations and a "lending pool" for its member companies. BTA publishes a quarterly newsletter and a national Black theatre directory. Some of its members include the Afro-American Total Theatre, East River Players, New Heritage Repertory, Voices, Inc., and the Brownsville Lab Theatre, to name a few.

CULTURAL COUNCIL FOUNDATION
FREESPACE
41 EAST 65TH STREET
NEW YORK CITY 10021

The Free Space project is a unique introduction of the literary arts to prison inmates and ex-inmates. Writing classes in poetry, playwriting, fiction and skills remediation are conducted by local professionals. Plans call for the design of a "consortium" to unite similar prison arts programs in order to share resources and ultimately create a national "Poets-in-Prisons" program. A student collection of writings will be published this year.

DAVIS AND ELKINS COLLEGE
ELKINS, WEST VIRGINIA 26241

Davis and Elkins is a cultural community center for the residents of Elkins, located in the heart of Appalachia. Its theatre group is the only live theatre in the area and serves a population of approximately 91,000. The four annual productions bring new and old art forms to a community that is almost landlocked from the outside cultural world. The college has renovated a boiler house to become a rustic and warm theatre for productions.

DEPARTMENT OF RECREATION, DUBUQUE,
IOWA
FLIGHT FOUR/FIVE/AND SIXTY
BUNKER HILL
DUBUQUE, IOWA 52001

Flight Four/Five is a "cultural arts exposure" program designed to serve every fourth and fifth grade child in the city. The youngsters get tours of art exhibits, workshops, museums, musical presentations and theatres. They are encouraged to participate in some activities. Flight Sixty participants receive free tickets and transportation to arts events.

DETROIT REPERTORY THEATRE
13103 WOODROW WILSON AVENUE
DETROIT, MICHIGAN 48238

A professional club theatre which annually performs for 8,000 admissions, this is a place of artful entertainment in the tradition of Europe's "intimate theatre." Its art format is off-Broadway, and its mood is embellished by a beverage license. There are two categories of members, those who pay dues regularly and others who are subsidized as cultural fellows.



EARTH ONION WOMEN'S THEATER
 1832 PARK ROAD, NORTHWEST
 WASHINGTON, D.C. 20010

Earth Onion is a new theatre group comprised solely of women. Their philosophy is one of sharing the good and bad, ups and downs and, above all, the search for self-actualization as women. Their presentations radiate from the experiences of womanhood. They tour college campuses throughout the country, with the intent of providing insight and a model for women's theatre.

Profile

Earth Onion Women's Theater is a little over 5 years old. It started in Washington, D.C., as a result of a group of eight women active in the Women's Rights Movement coming together to express themselves through the theatre medium. They developed material from the experiences of their own lives: adolescence, marriage, motherhood, and life as a woman, in general.

There has been an impressive response to the group. It is political theatre and obviously

answers a serious need expressed by its audiences:

"So much has happened to me during the last hour and a half. I am celebrating being a woman. I feel strong. I feel Happy. . ."

Note from a member of one of Earth Onion's audiences.

EBONY IMPROMPTU
 WASHINGTON, D.C.

Ebony Impromptu is a company that believes and implements the total theatre concept, a concept that promotes the involvement of participants in all aspects of theatre and its related arts. Some of the group's activities are The Black Film Festival in association with the American Film Institute; the Playwright's Forum; studio classes in theatre, voice and dance; experiments in Creative Intelligence/Transcendental Meditation; and studio lecture-workshops in total theatre. The group also works with young people in and out of correctional programs. Ebony Impromptu sees itself as the artistic expression of and for the community.



EDWARDS' S.E. COMMUNITY ARTS AND
CULTURAL CENTER
2589 IMPERIAL AVENUE
LOS ANGELES, CALIFORNIA

The Edwards' Center provides free visual arts classes to students of all ages and racial backgrounds. Mr. Edwards, founder and director of the Center, operates the Center solely on grants and contributions. The Center's goal is to help each participant to actualize his own particular gift or talent and to provide the opportunity for guidance and encouragement of that realization.

EL PASO COMMUNITY COLLEGE
6601 DYER STREET
EL PASO, TEXAS 79904

The Chicano Cultural Arts Project of El Paso Community College is centered around research, documentation and performance of the many aspects of the Chicano and his folklore. Courses have been incorporated into the offerings at the college. The project is broken into six separate but interacting components consisting of Ballet Folklorico, Chicano Poetry, Chicano Theatre and Art, Theatre in Spanish and the Mariachi Band.

ENVIRONMENTAL COMMUNITY ARTS CORP.
KITS PROJECT
83 LEONARD STREET
NEW YORK CITY 10013

This organization develops arts information kits for local distribution. These easily read, illustrated packages contain ideas and suggestions for the organization and production of festivals on the American Revolution's Bicentennial theme. Featuring a wide variety of information on community-participation games involving the arts, the kits concentrate on "festivals in small places" like classrooms, churches and sidewalk areas.

ENVIRONMENTAL COMMUNITY ARTS CORP.
LOAFERS/HOMEBAKERS
83 LEONARD STREET
NEW YORK CITY 10013

Outdoor baking, with passers-by expressing their various fantasies in "bread art," characterizes this widely publicized program. Bread serves as both the sculpting blank and the source of nutritional replenishment for audiences at some of the shows. Works range from tiny pieces of intricate bread-lace to larger-than-life statues. The New York State Council on the Arts is another source of funding for Loafers/Homebakers.

THE FAMILY
C/O NEW YORK SHAKESPEARE
425 LAFAYETTE STREET
NEW YORK CITY 10003

The Family is a theatre group made up of ex-offenders. Through the help and technical assistance of professionals, they have grown into a regularly performing troupe committed to each other and making the theatre experience a meaningful entity in the lives of inmates and ex-offenders.

Profile

In 1972 an experimental workshop was held at the men's division of the Bedford Hills Correctional Facility in Westchester County. Out of the workshop evolved productions presented at other area correctional facilities. But, more importantly, a dedicated and talented group sprung from this modest beginning. These incarcerated actors had the ability to communicate through arts expression with their fellow confined peers. Changes started to appear in the attitudes of the other men who lived there.

When one of the group was released, he decided to form an outside group made up of some of his, soon to be freed, colleagues. The group became The Family, one that now has grown to such recognition that it is now the resident performing company of The Theatre of the Riverside Church.

The Family continues to go back to its former prison-homes and hold training workshops and performances, providing spiritual release and enrichment for those not yet free to move outside.

FEDERAL CITY COLLEGE
BLACK FILM INSTITUTE
1420 NEW YORK AVENUE, NORTHWEST
WASHINGTON, D.C. 20025

Federal City College has established the Black Film Institute for the purpose of giving full attention to the input and output of the Black American in the cinema industry. The project includes lectures, festivals and special screenings for the community. Emphasis is on making available film education to a traditionally overlooked citizenry. An equipped theatre is located in the downtown area of Washington, D.C.

FOCUS/SOUTHERN FOLK CULTURAL REVIVAL
PROJECT, INC
1009 SKY BLUE DRIVE
KNOXVILLE, TENNESSEE 37919

This project sponsors annual tours, featuring grass-roots musicians that perform exclusively in the South. Workshops and concerts are held in colleges and communities and provide music arts exposure to Southern folk who are frequently isolated from these kinds of cultural experiences.

Profile

The Southern Folk Cultural Revival program has been in operation since 1966, and it is a unique prototype of bringing live arts directly to the people. The Mountain Music Show is an annual 2-week tour project that reaches southern communities that are virtually landlocked and otherwise cut off from outside arts activity.

The Music and History Program operates in the public schools of Atlanta, Georgia, providing young students the historical wherewithal to know about their own cultural heritage. Participants explore and study the development of southern cultural history through its own music forms.

Plans are under way for meaningful Bicentennial participation with emphasis on folk music and crafts. This celebration will coincide with the group's own tenth anniversary festivities.

FOUNDATION FOR THE VITAL ARTS
325 WEST 16TH STREET
NEW YORK CITY 10011

This foundation sponsors educational and "audience-developing" performances in ghetto schools, schools for special children, hospitals and other social-service establishments. It provides financial support also for such arts exposure throughout New York City, Long Island and other outlying areas. Among the foundations outstanding programs is one enabling needy teenagers and pre-teenagers to receive free instruction in the dance.



FREEDOM THEATRE
1346 NORTH BROAD STREET
PHILADELPHIA, PENNSYLVANIA 19121

Freedom Theatre is the oldest continuously performing Black theatre in Philadelphia. In addition to its regular production schedule, Freedom conducts a Summer Youth Theatre Workshop involving more than 300 inner-city young people. Freedom Theatre also has a permanent adult school, where participants are taught the theatre arts and crafts and gradually become a part of the performing group. The Theatre has served as a model for other neophyte companies and workshops.

FREE STREET THEATRE
111 NORTH WABASH AVENUE
CHICAGO, ILLINOIS 60602

This organization defines a large part of its community commitments in terms of service to prison inmates. An interracial performing group of young professional actors, singers, dancers, musicians, writers and technicians, they concentrate on original theatrical experiences relevant to contemporary American life.

Profile

The group considers its stage to be the Midwest—cities, towns and rural communities. They perform anywhere people congregate—street corners, parks, shopping plazas, community centers, schools, anywhere.

The Free Street Theatre is a living model of the expanding arts concept. Their native themes and sensitivity to settings of their performances integrate them with their audiences, be they in Indiana, Iowa, Kentucky, Michigan, Missouri, Ohio or their own Illinois.

The social impact of the Free Street Theatre is felt particularly in the prisons. They perform frequently and enthusiastically in support of the rehabilitational and arts exposure programs for the inmates. Tangible benefits have come also from the group's arts workshops in the prisons, including maximum security ones. Authorities have attributed significant improvement in morale to the Free Street's performance and workshop programs.

The Free Street Theatre actualizes the Shakesperian epithet about the whole world being a stage. And, truly, to it *all* the men and women are players.

GENESIS THEATRE
4690 PALM AVENUE
LA MESA, CALIFORNIA 92041

Genesis brings quality dramatic art to the San Diego community. Genesis Theatre performs in churches, parks, theatres and various public spaces, taking live theatre to a wide, diversified audience. Genesis is touring San Diego churches with a Lenten play as its presentation. Augmenting its basic performance activities are video tape projects designed to bring professional theatre to wider audiences.

GERMANTOWN THEATRE GUILD, INC.
FREE THEATRE FOR YOUNG PEOPLE
4821 GERMANTOWN AVENUE
PHILADELPHIA, PENNSYLVANIA 19144

Through this program, the Germantown Theatre Guild brings free professional live theatre, puppet theatre and acting workshops to the young people of the greater Philadelphia area. Plays and puppet shows deal with "themes relevant to our country's history and search for freedom." The classics are also emphasized. This company is socially directed through its racial integration of casts in all social and family situations.

GREATER HARTFORD ARTS COUNCIL
250 CONSTITUTION PLAZA
HARTFORD, CONNECTICUT

This program promotes and explores the expansion of youth theatre in Hartford. The Hartford Arts Council's effort is three-phase providing: workshops in curricular approaches to theatre arts for elementary school teachers, a consultant service in technical theatre, curriculum development and productions for high school teachers, and technical assistance in youth theatre for neighborhood organizations.

GUADALUPE ARTS AND CULTURAL CENTER
GUADALUPE CHURCH
1321 EL PASO STREET
SAN ANTONIO, TEXAS 78207

This program challenges poverty in its other face, the cultural one. Through relevant, image-building theatre and music, emphasis is on young people in low-income areas of San Antonio. As an activity of the Chicano Arts Theatre, this youth-directed aspect has a further purpose of developing potential in theatre, music and commercial arts, with an eye to their marketability.



GUTHRIE THEATRE FOUNDATION
VINELAND PLACE
MINNEAPOLIS, MINNESOTA 55403

The Guthrie Theatre is involved in a continuing theatre arts program in state correctional institutions, one leading to the establishment of community theatre and one aimed at the development of a touring group that will perform at other institutions within the state. Guthrie Theatre has worked with the Minnesota Corrections Department's "New Focus," a project described later in the handbook.

HARLEM CHILDREN'S THEATRE CO., INC.
897 EMPIRE BOULEVARD, B1
BROOKLYN, NEW YORK 11213

Children from the ages of 4 through 14 benefit from this theatre effort, designed to give quality training in theatre arts and geared toward actual performing. Started in 1971, the company serves children and audiences in New York, New Jersey and Connecticut. "The Liberation of Mother Goose" and "Juju Man" are two recent productions staged by the young company.

HARLEM CULTURAL COUNCIL, INC.
DANCEMOBILE
2341-9 SEVENTH AVENUE
NEW YORK CITY 10030

Begun in 1967, the Dancemobile was the second touring program of the Harlem Cultural Council, whose mission is to foster understanding among people of diverse ethnic and racial backgrounds through the use of arts expression. Dancemobile is a modern, costumed and fully lighted dance concert brought to the streets of Black and Spanish-speaking communities.

Profile

Using professional choreographers and dance companies such as Eleo Pomare, George Faison, Arthur Mitchell, Diane McIntire and Rod Rogers, Dancemobile has been able to provide exciting, relevant live dance concerts to communities previously deprived of this professionally executed art form. The program also provides viable income for artists and technicians. In its first 5 years of operation, Dancemobile provided more than 205 live concerts to all 5 boroughs in New York City.

HARLEM CULTURAL COUNCIL, INC.
JAZZMOBILE
361 WEST 125TH STREET
NEW YORK CITY 10027

Jazzmobile was formed to bring art to the people through personal audience/performer interaction. Working loosely with inviting host-neighborhoods, Jazzmobile structures pre- and post-concert activities to enhance both the educational and aesthetic experiences of the audiences.

Profile

Organized in 1965 as a segment of the Harlem Cultural Council, Jazzmobile's objectives are to: expand the ability and know-how of aspiring young musicians, provide performing opportunities to encourage professionalism, develop new concepts in jazz content and structure and help students develop greater listening and practicing habits.

Jazzmobile's staff meets with neighborhoods, churches and other civic associations to insure good performance sites. Pre-concert tours draw people in "Pied-Piper" fashion to the selected site where the actual concerts are enthusiastically received. Professional musicians like Billy Taylor, Dizzy Gillespie and Herby Mann have performed in Jazzmobile concerts.

School lectures are given around the city to educate students about the history and forms of the jazz medium. The Jazzmobile has trained hundreds of young musicians, and a music library has been developed to provide documentation on jazz, a unique Black art form.



INTAR
INTERNATIONAL ARTS RESOURCES, INC.
508 WEST 53RD STREET
NEW YORK CITY 10019

Intar is a group created to provide theatrical experience through a collective understanding of the importance of working together to achieve a common goal. Classes are held in yoga, acting technique, voice and diction, stagecraft, and expression through modern and flamenco dance. The plays "El King Cojo" by a local Puerto Rican playwright and "La Visita" have been recent productions of the total theatre group.

INTERSECTION
GALERIA DE LA RAZA
756 UNION STREET
SAN FRANCISCO, CALIFORNIA 94133

The Galeria de la Raza, founded in 1970, is a small community museum devoted to exhibiting contemporary artists of Latin heritage. Galeria community planning involves encouragement of resident participation through workshops and special programs. Its staff provides technical assistance to museums and other art centers throughout California. Galeria is providing meaningful audience development through its variety of arts exposure techniques.

JEWISH COMMUNITY CENTERS ASSOCIATION
11001 SCHUETZ ROAD
ST. LOUIS, MISSOURI 63141

Through this center's Heritage Art Program, senior citizens express themselves creatively in the arts and crafts. Just as important is the interaction between senior citizens and children who learn from them such heritage art as quilting, rug hooking, needlepoint, pillow making, woodworking, doll making and the like. This program also offers senior citizens an opportunity to supplement their incomes as instructors.

KENWOOD PLAYER COMPANY
1119 BROOKLYN
SAN ANTONIO, TEXAS 78212

This group sees its work as designing, as well as presenting dramatic programs for communities throughout Texas. It encourages the exchange of ideas, both cultural and technical, through festivals and workshops, as well as play development sessions. High on the priority list at present is development in its Children's Creative Dramatics Program, which will concentrate initially on San Antonio communities.

HOSPITAL AUDIENCES, INC.
1540 BROADWAY
NEW YORK CITY 10036

Hospital Audiences actualizes the idea that there is art in the community which can be shared with "the institutionalized and the disadvantaged." This program is virtually unlimited in the range of art it takes to hospitals, prisons and other institutions where residents are confined. Musical and variety presentations are among its stand-out accomplishments, but much attention is given to such arts education activities as creative writing workshops.

INNER CITY CULTURAL CENTER FOR
CO-REAL ARTISTS
1811 WEST 45TH STREET
LOS ANGELES, CALIFORNIA 90062

The Co-Real Artists are a young group of players, singers, dancers and musicians whose goal is to dramatize the legends and history of Black Americans through poetry, prose, song and dance. The group, in cooperation with the Los Angeles Public Schools, utilizing Title I resources, has performed at junior and senior high schools throughout the city. Co-Real has demonstrated the viability of arts exposure when directed to potentially responsive young audiences.

KUUMBA LEARNING CENTER
EBONY IMPROMPTU THEATRE CO.
2506 N STREET, SOUTHEAST
WASHINGTON, D.C. 20019

This center provides art and cultural events for residents of Washington's Southeast district. It strives to involve community residents in these presentations. Stress is also on young people. Kuumba uses the arts as an instrument for learning and as a source of motivation to learn.

Profile

Kuumba cooperates with the community's high schools. Students attend their workshops in drama, filmmaking and creative writing 4 days a week and earn academic credit for their participation. Examples of student projects are a 20-minute film, several shorter films and a book of poetry—which was later used by the Washington, D.C. School System in curriculum development.

LA CAUSA PUBLICATIONS, INC.
SANTA BARBARA, CALIFORNIA

La Causa Publications is intended to provide up-to-date and historically accurate information about the Chicano people. Attention is given a wide range of subjects, including cultural renaissance, civil rights and history. The actual publications are "an annual annotated titles catalog and quarterly supplement" with selected works on all aspects of the Chicano social and cultural experience. This program also facilitates the dissemination of information through workshops and educational conferences.

MARIANO PARRA SPANISH DANCE COMPANY
319 WEST 18TH STREET
NEW YORK CITY 10011

Lecture-demonstrations, presented at New York's Spanish Repertory Theatre, 138 East 27th Street, are the substance of this exceptional program for exposure to Flamenco dance. The Mariano Parra Company presents a series of such programs, each concluding with a full length *tableo flamenco* of solos, duets and full company numbers. Presentations are available at modest prices to inner-city residents.

MARYVILLE-ALCOA CIVIC BALLET
117 EAST HARPER STREET
MARYVILLE, TENNESSEE 37801

The Maryville-Alcoa Civic Ballet is described as a unique introductory medium to live performing arts in Southern Appalachia. Typical of its creative educational style is presentation of a locally composed work, "America Is . . ." which familiarizes junior high and high school youngsters with the various families of instruments in an orchestra as portrayed by dancers.

MASSACHUSETTS PRISON ART PROJECT, INC.
336 BAKER AVENUE
CONCORD, MASSACHUSETTS 01742

The Massachusetts Prison Art Project conducts daily art classes at the two largest state penal institutions. The Project is the largest educational program in the Massachusetts prison system. An arts vocational program is a pioneer effort developed to provide income and training for inmates during their confinement and after release. Project participants have also worked with prison therapists to develop a viable arts therapy workshop.

Profile

The Massachusetts Prison Art Project has several major objectives: to provide the inmate-artist the opportunity to explore art as a means of self-expression, to give inmates the chance to organize and implement their own program, and to encourage meaningful interaction between the inmate and the outside world.

Daily classes are held and a policy of open enrollment insures inmate participation. Coordinators are elected by the artists in each prison-run arts workshop. All classes are supplemented by visiting artists.



The Prison Art Project works with Social Services, Work Release, Treatment and Industrial departments in efforts to establish an effective art vocational program. Artists produce such saleable works as banners, greeting cards and cloth wall hangings. The program is meant to provide more than "job training." More, it involves inmates in the complete process of design, manufacturing and marketing of a product. At the end of each year, participating divisions, along with the Prison Art Project leaders, evaluate and review the entire effort.

MILWAUKEE INNER CITY ARTS COUNCIL
3871 NORTH 20TH STREET
MILWAUKEE, WISCONSIN

"The Celebration of Community Arts Festival" has been one of the successful activities sponsored by the Milwaukee Inner City Arts Council. The council epitomized its own thrust for total involvement, by virtue of the Festival's inclusion of participants from Indiana, Michigan, Ohio, Minnesota, Illinois and Wisconsin. Inmates of penal institutions of the Midwest Region displayed art work. The Council has continued to demonstrate its mission of arts exposure and participation for all community people.

NATIONAL PUERTO RICAN FORUM
FORUM GALLERY
214 MERCER STREET
NEW YORK CITY 10012

A gallery and resource center for the arts, featuring Puerto Rican artists, is the thrust of this program. The gallery provides free space in Soho, one of New York's principal art communities. Facilities are for art, moviemaking, painting and graphics, primarily, but the spacious setting is right for serious expansion into other arts.

Profile

The Puerto Rican Forum's Gallery has already had an impressive exhibit. Six professional Puerto Rican artists, all New Yorkers, were shown in *Paintings and Assemblages*, their first major effort in this field.

The 5,000 square-foot site includes a 16 foot screening room and a mezzanine library. As a resource center, the Forum provides not only material support, but also the intellectual exchange and sharing of experiences conducive to expanding creativity.

The National Puerto Rican Forum provides, in addition to its resource center and library operations, a college-accredited artist apprenticeship program, a visual arts program and a "dialogue" for Artists Space.

Further outlining its variety of functions is a wide-ranging calendar of presentations: Latin American Graphics; *Puerto Rican En Mi Corazon* (a photography exhibit including lens people of other ethnic backgrounds as well as Puerto Rican); *Unidos* (Third World Printmakers); New York Puerto Rican Painters; Women in the Arts; American Indian Paintings; and Asian-American Paintings.

NAVAJO COMMUNITY COLLEGE
TSAILE, ARIZONA 86503

Navajo outdoor theatre is the basic pursuit of this program. It features a concentrated effort to encourage and support development of talent in the performing arts on the reservation. This is at both the elementary and high school levels. The Navajo land Outdoor Theatre was conceived as an "ongoing enterprise of the Navajo Nation" with the high purpose of preserving the culture of a people.

NEW JERSEY PRISONERS' ART COLONY
RAHWAY, NEW JERSEY 07065

Self-help through the arts is the purpose of this program. With workshops, lectures and exhibits of arts and crafts, this rehabilitative activity extends throughout the state penal system. It is also a bridge to the community through sponsorship of speeches on prison art and artists, their contributions and needs. The Art Colony also provides arts and crafts supplies at the prisons on a first-need basis.

NEW JERSEY STATE DEPARTMENT OF
EDUCATION TEEN ARTS FESTIVAL
225 WEST STATE STREET
TRENTON, NEW JERSEY 08625

Young people, ages 13-19, have the opportunity to perform and exhibit arts through this state-wide program. Featuring an interaction between professional artists and teenagers the program stresses participatory workshops and demonstrations. Through the Teen Arts Festival, this age group is encouraged to participate in state and county festivals and to enter the arts mainstream.

THE NEW SHAKESPEARE COMPANY
1668 BUSH STREET
SAN FRANCISCO, CALIFORNIA 94019

Taking Shakespeare to the public is the arts exposure mission of this group. It stresses the interracial composition of casts by significant involvement of non-whites in major roles. The company, though named for Shakespeare, does other classical work in repertory. Parks, schools and various other neighborhood places, in addition to play houses, are typical performance sites.



NEW STAGE THEATRE
BOX 4792
JACKSON, MISSISSIPPI 39216

The New Stage Theatre, a professionally directed company, offers a program which combines theatre appreciation and easy access to performances for low income, senior citizens of the Jackson area. Prior to performances, introductions to the upcoming plays are given at senior citizen clubhouses. Free tickets and transportation are provided. Some of the senior citizens actively participate in volunteer theatre activities by assisting in costuming, telephone answering and other production support.

NEW YORK STREET THEATRE CARAVAN
113 JANE STREET
NEW YORK CITY 10014

This theatre for the New City program is comprehensive, popular art. It is a veritable caravan, for both its ability to travel and its exotic, spectacular appearance. The New York Street Theatre Caravan says it is now playing before "larger and larger" audiences throughout the metropolitan area, and particularly in the "rough" neighborhoods.

Profile

The company is noted for its presentations from the life experience of all America's races and ethnic groups:

There is no other group in our city like ours—one that is truly integrated—able with complete ease to reach into the hearts of (Whites, Blacks, Spanish, Greek, etc.).

The New York Street Theatre Caravan sees its social mission as doubly important to New Yorkers in these times of political disillusionment and social discontent. Much of its theatre is therefore chosen or written to counter-effect the national sadness.

There is little wonder that its audiences are getting larger and larger. . . so is its range of presentation, and so is the spectrum of the costuming and color. This group has expanded into a circus. Through one of its workshops, the group has been able to start incorporating big top techniques and fares, juggling for example, into some of its presentations.

This caravan winds its way through the caverns of New York City with its inventive, add-on theatre bringing new brightness, entertainment and cultural identity to the great masses who would not ordinarily see "inside" theatre. Like its audiences, its effect is getting larger and larger.



NORTH ESSEX DRUG ABUSE COUNCIL, INC.
5 CHESTNUT STREET
MONTCLAIR, NEW JERSEY 07042

Using art as a weapon against abuse, this organization impacts a number of other community services. Not only does it directly affect youths with drug difficulties and other behavioral problems, but the North Essex Drug Abuse Council also involves many surrounding institutions in its corrective mission. It develops and tests techniques for exposing young people to the arts as enrichment to life, making these youths less likely to try drugs or to continue in abusively using them.

THE OLD CREAMERY THEATRE COMPANY
POST OFFICE BOX 40
GARRISON, IOWA

Yes, you guessed right! It is a professional stock company located in a rustic, picturesque old creamery. The rural Iowa building has been remodeled as a delight of atmosphere, as well as art. From a modest founding by a small group from the University of Iowa, The Old Creamery Theatre has grown in prestige and popularity into "one of the principal performing arts groups in the midwest today."

Profile

The Creamery is not a "stay-at-home," however. It gets out, taking theatre to the countryside in much the same way as urban companies are increasingly covering their surrounding neighborhoods. They travel to schools, colleges, community groups and other sites for presentation of their plays.

Included is "supplemental theatre"—the classics and its unique style of children's theatre, in addition to the usual theatre.

Workshops covering a wide range of theatre subjects are directed by members of the company. These are both on-site and at locations in the surrounding area.

Taking advantage of its rural setting, The Old Creamery Theatre Company conducts

drama camps for high school students during the summer. It also has a 10-week summer stock season.

The company adapts some materials to its style and to its understanding of what would be most effective with the audiences it serves. Consistent with this philosophy is the practice of beginning some presentation cycles at the 170-seat resident theatre at Garrison with a concert of bluegrass, gospel and old-time fiddle music. Audiences are invited to bring instruments and participate.

OTRABANDA COMPANY
C/O N.O.R.D.
311 GALLIER HALL
705 LAFAYETTE
NEW ORLEANS, LOUISIANA 70130

A performing group which inclines to cultural research, Otrabanda moved recently from Yellow Springs, Ohio to its present location. Its present work focuses on shows using Bicentennial themes on life in the Mississippi Valley. The company's objective is to expand ways of presenting theatrical events. It has scheduled 22 shows, some involving original area research, for presentation in New Orleans neighborhoods, schools, parks, prisons, factories and wherever else audiences can be found.

PAINTED BRIDE ART CENTER
527 SOUTH STREET
PHILADELPHIA, PENNSYLVANIA 19147

Operating from a converted bridal shop, the Painted Bride Art Center offers performances of modern dance, theatre pieces, musical events and poetry, as well as exhibits of sculpture, painting and photography. As a "performance-oriented art center," it presents concerts and readings for a dollar. This provides inexpensively an "enlightened" use of leisure time. Much attention is given to neighborhood art by monthly presentations of a local painter or sculptor. The guiding input for Painted Bride is from professional and semi-professional artists of the area, but public participation is always generated.

THE PEOPLE'S PERFORMING COMPANY, INC.
59 CARMINE STREET
NEW YORK CITY 10014

Growing out of a disturbance between two ethnic groups, the work *Street Jesus* has been revised and expanded to include all minority groups. The *Street Jesus* revision takes into consideration that it will be presented in the year of the American Revolution Bicentennial. This program for developing and presenting the work, ties the Christian concept of love to the Bicentennial ideal of cultural harmony.

THE PERFORMING ARTS GUILD, INC.
ARTREACH '76
BOX 999
RUTHERFORDTON, NORTH CAROLINA 28139

This organization has a focal commitment to arts development in rural, low-income areas. ARTREACH is tying its entire forthcoming program to Bicentennial under a working theme of "America." The program is presented through three basic forms, "Artours" of outlying areas; "Threshold," a summer expansion effort; and a general education-centered effort including mobilization of volunteers, lessons and workshops.

PHILADELPHIA MUSEUM OF ART
DEPARTMENT OF URBAN OUTREACH
BOX 7646
PHILADELPHIA, PENNSYLVANIA 19101

This is a concern program for afternoon and evening presentations of drama, film, dance, rock jazz, gospel and multimedia shows. Primary target communities are those surrounding the Philadelphia Museum, but the offerings are provided for the entire city. These concerts are intended to showcase local talent and expose greater numbers of community residents to these popular arts.

PLAZA DE LA RAZA
BOX 31338
LOS ANGELES, CALIFORNIA 90031

Plaza de la Raza, a community facility, is located in the heart of the Mexican-American, Chicano barrio. It is a "park for the people" where the culture of the Spanish-speaking peoples, with emphasis on Mexican heritage, can be viewed, performed, studied, developed and appreciated. Plans are currently under way for expansion of the present facility to include a new performing arts center, a museum and an *artesanias* (hand-crafts) facility.

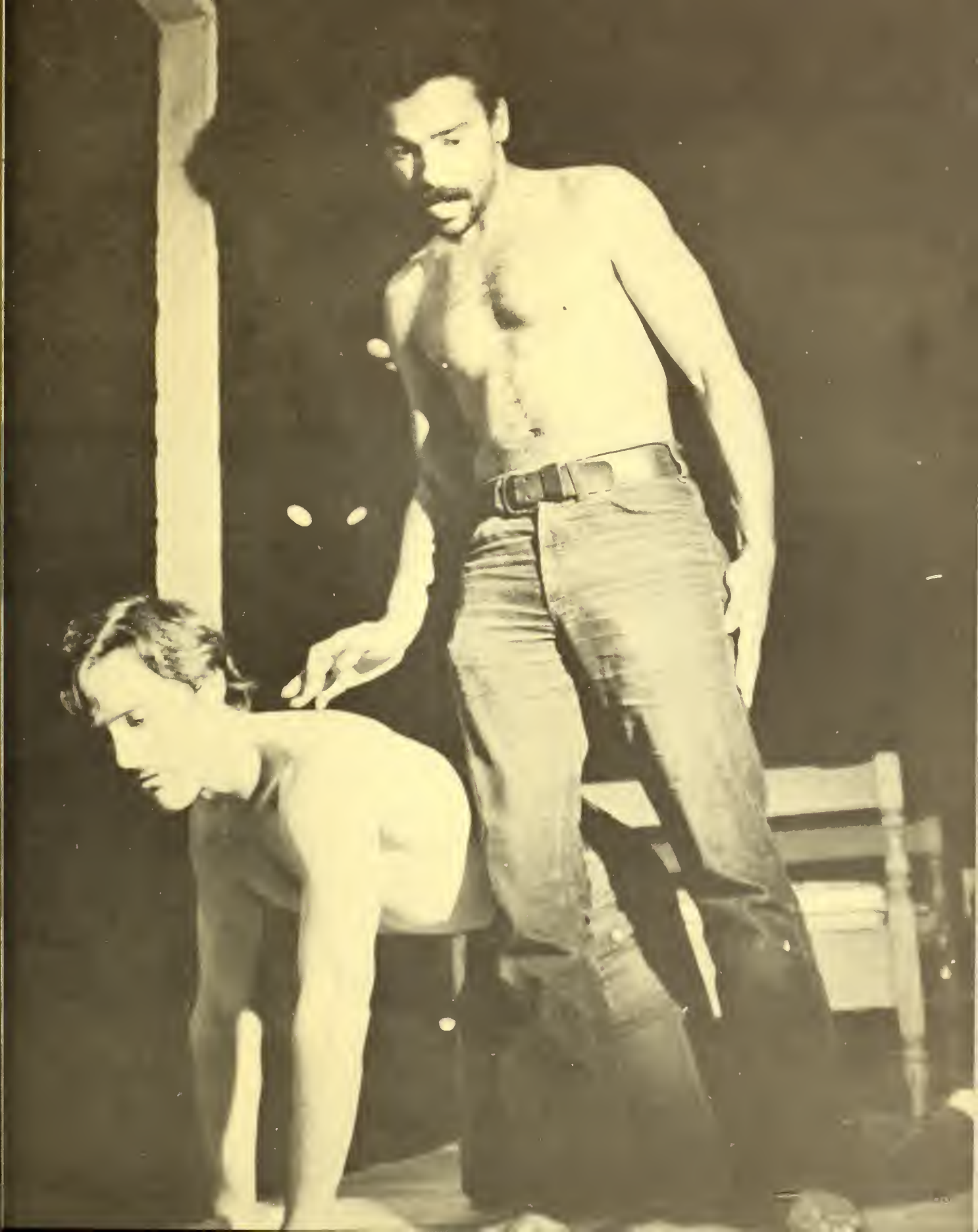
PRO-ARTE GRATELI, INC.
1301 NORTH 27TH STREET
MIAMI, FLORIDA 33125

This program presents Spanish and Latin American music operas and plays. Its work is directed also toward establishment of a free Spanish-language children's theatre and the creation of scholarships for students of these arts. Although designed around the Latin-American cultural presence, the program purports to extend this culture to other sectors of the Miami area.



THE PUPPET WORKSHOP, INC.
24 DIMAN PLACE
PROVIDENCE, RHODE ISLAND 02906

This workshop offers performances, as well as instruction, in puppetry. Its mission speaks of the need to spread the art and spread it primarily among low-income groups who do not ordinarily experience presentations of this art form. As plans for the touring group to settle into its own theatre materialize, workshops in puppetry, sculpture and related skills are being developed.



THE REDEVELOPMENT AUTHORITY OF
MONESSEN
EASTGATE ELEVEN
MONESSEN, PENNSYLVANIA 15062

The focus of this program provides a meaningful arts experience for people in public housing and other economically deprived communities. Workshops and demonstrations are given in drawing, painting, pottery, photography, drama and crafts like basketry, jewelry making, stained glass and leather. College and high school students aid as para-professionals in the project. Participants are from the Monongahela Valley.

SAN ANTONIO BALLET COMPANY
1810 SAN FRANCISCO
SAN ANTONIO, TEXAS 78201

This company presents lecture-demonstration performances, explaining what ballet is and the role dance plays in expressing this art form. Much of its effort is directed at interesting young people in ballet, but also for personal career motivation. The educational performances for high school and grammar school students are for large audiences, some as large as 2,000 persons.

SCRANTON THEATRE LIBRE INC.
514 BROOKS BUILDING
SCRANTON, PENNSYLVANIA 18503

Scranton Theatre Libre plays to seven counties of northeastern Pennsylvania. Many of the audiences have not had live theatre experiences before. Theatre Libre will present an original Bicentennial play, *Arnold*, during the nation's 1976 celebration. The touring company will have at least 30 productions over a 3-month period. Performances will be coordinated with county offices, prisons, schools, colleges and other community organizations.

SHALOM, INC.
2050 SECOND AVENUE
NEW YORK CITY 10029

Shalom operates in a small East Harlem storefront. Professional actors and other performing artists come to Shalom and conduct workshops, lectures and dance classes. Shalom also gives performances at the East Harlem Protestant Parish, one of its benefactors. Young people relate positively to the dynamic talent of visiting artists who help to encourage and nurture the potential creativity of neighborhood residents. Shalom has demonstrated that such encounters have often provided alternate choices for the young and older students who come through the art center's door.

SLAVIC AMERICAN ENTERPRISES, INC.
176 WEST ADAMS STREET
CHICAGO, ILLINOIS 60603

A cultural movement which promotes and presents the works of Slavic artists, this program is also a talent search to discover Slavic performers hidden in small towns, schools and the like. The Slavic-American friendship is also a major concern of this program and its parent organization.

SOUTHEAST MISSOURI COUNCIL ON THE
ARTS, INC.
P.O. BOX 901
CAPE GIRARDEAU, MISSOURI 63701

The Southeast Missouri Council on the Arts is an agency that covers a broad swatch of land that has evolved into a truly inter-state presence. Its constituency now includes southern Illinois, Kentucky, Tennessee and Arkansas. Their mission is one of arts exposure, instruction, training and general development of talent. Last year they staged a successful German Festival. Other projects include the media of visual arts, dance, music, crafts, literary arts and art education. Southeast Missouri Council has also been instrumental in the establishment of other community arts councils.

SPANISH-AMERICAN PAINTERS AND
SCULPTORS, INC.

2155 GRAND AVENUE
BRONX, NEW YORK 10453

This program supports an arts center for painting, sculpture, ceramics, fresco, silk screen, lithography etching and other arts and crafts. The center contains a permanent gallery, allowing continuous exhibit of local artists and craftspeople. Cultural events such as lectures, film documentaries on art, and the like, are featured at the center. Workshops and courses in most of these arts are conducted in Spanish and English.

SPANISH THEATRE REPERTORY CO.

138 EAST 27TH STREET
NEW YORK CITY 10016

The Spanish Theatre Repertory Company is presenting the Third Latin American Theatre Festival including three plays performed in Spanish. A Bicentennial special is also planned, offering three Hispanic productions in English. The group tours the country, bridging the gap caused by language barriers and ignorance of respective cultures. Seminars, concerts, dance programs and guest appearances by foreign artists enhance the company's theatre efforts.





ST. MARK'S COMMUNITY CENTER, INC.
130 NORTH RAMPART STREET
NEW ORLEANS, LOUISIANA 70116

Treme is the section of New Orleans where jazz was nurtured and developed. Until recently, the people of Treme remained unexposed and untrained in the art forms of their own heritage. The Laini Kuumba School of Creative Arts, operating as a part of St. Mark's Center, is helping to bring these art experiences back to the children and adults through its relevant arts exposure program. The goal of Laini Kuumba, a Swahili phrase meaning "soft and gentle creativity," is to teach and entertain through music and dance.

THE STREET THEATRE, INC.
10 COOLIDGE AVENUE
WHITE PLAINS, NEW YORK 10606

The Street Theatre was called "theatre on the move" in a headline covering a review of one of its recent presentations in Westchester County. This pun describes both the mobility of the theatre and its artistic progressiveness. It is doing relevant new theatre for the widest range of audiences and individuals in the White Plains area.

SUITCASE THEATRE, INC.
109 WEST KALAMAZOO STREET
LANSING, MICHIGAN 48933

Suitcase Theatre describes its purpose as providing opportunities for talented teenage students to participate in international cultural exchange while developing themselves in performing arts in the United States and abroad. There is a strong inclination to idealize the American image through demonstration of "democracy in action" by such means as racially integrated productions about life in America. Nominal fees cover or supplement travel, lodging and training.

SUN VALLEY CENTER FOR THE ARTS
AND HUMANITIES
SUN VALLEY, IDAHO 83353

This program allows a number of students of Blaine County Schools to participate in a Satellite Art Project. This provides workshops in photography, filmmaking, ceramics, painting, sculpture, glass crafts, textile arts and dance. Since the region is isolated from other cultural centers and the local schools have no regular art programs, the center provided by this program is seen as filling an exceptional need.

TAG, LTD.
THE LIVELY ARTS PARADE
37 NEWBURY STREET
BOSTON, MASSACHUSETTS 02116

The Lively Arts Parade is comprised of an alliance of the Dance Company of the National Center of Afro American Artists, The Boston Ballet, The Boston Repertory Theatre, The Proposition and the Cambridge Ensemble. The parade marches out to the suburbs to give workshops, demonstrations and performances. Each group commits itself to at least three performances a month, insuring a steady flow of arts enrichment for Boston-area residents.

TAOS ART ASSOCIATION, INC.
P. O. BOX 198
TAOS, NEW MEXICO 87571

The Taos Community Auditorium opened to audiences in 1972, under the sponsorship of the Taos Art Association. Seating 250, it has provided theatre programs, music, films and dance companies in addition to serving as a community meeting facility. Indian, Caucasian and Spanish-American Taos residents have shown positive response to the varied programming of the auditorium project.

TEMPLE UNIVERSITY
BROAD STREET AND MONTGOMERY AVENUE
PHILADELPHIA, PENNSYLVANIA 19122

The College of Music at Temple provides a professional instruction and arts exposure program for inner-city children. The project gives free private lessons, ensemble experience and recitals for youth who otherwise would remain deprived of such enrichment. A 50-piece school orchestra has been formed, supported by a music library of scores selected for their relevancy to specific age groups. Children attend professional concerts and are able to perform in recitals throughout the year.

THEATRE ARTS
MOUNTAIN STATE UNIVERSITY
BOZEMAN, MONTANA 59715

With a small, highly mobile, highly professional full-time company, this theatre arts program, "Shakespeare in the Parks," takes the works of the celebrated Bard to some least likely places. The response this company receives from Montana's rural areas seems to prove that a community need not be steeped in a tradition of classical theatre to enjoy and support this kind of performance.

THEATRE FLAMENCO OF SAN FRANCISCO
171 LIBERTY STREET
SAN FRANCISCO, CALIFORNIA 94110

Theatre Flamenco is a group whose mission is to educate and perpetuate the understanding of the cultures of Spanish-speaking countries, many of whose descendants are residents of the United States. Its children's project "Yo Soy" is a lecture-demonstration dance program exposing young students to the cultures of Spain, Mexico and Latin America. Pre-performance literature is sent to the schools so that audience awareness can be informed. Instruction is given in Spanish in Latino communities, and presentations include dance steps, rhythmic patterns and songs of the Flamenco heritage.

THEATRE FOR THE FORGOTTEN, INC. (TFTF)
32 WEST 82ND STREET
NEW YORK CITY 10024

Theatre for the Forgotten (TFTF) is the oldest theatre program for prisons in the nation. TFTF provides instruction, training and arts exposure to young and adult inmates of NYC correctional facilities. Its children's projects reach over 500 youth in detention homes and is intended to give them a greater sense of self-worth through creative drama expression. Because program evaluation is a major component, much insight and knowledge in the area of therapeutic rehabilitation will be available to students and professionals.

Freedom is

freedom is being out of the joint

freedom is doing what you want

freedom is being your natural self

freedom is freedom is being free

freedom is being what you want

freedom is a dream to some people and a joke to others

freedom is not having to fight your own brothers

freedom is a 7 letter word

TFTF Drama Workshop at Spofford

THEATRE IN PROGRESS
GARDEN THEATRE FESTIVAL
727 WEST SEVENTH STREET
LOS ANGELES, CALIFORNIA 90017

Theatre in Progress was incorporated in 1973, and soon after presented a 27-day arts extravaganza called the Autumn Garden Theatre Festival, which involved more than 300 artists in every aspect of the performing arts. There were 57 productions presented by theatre companies, dance groups, poets and musicians. Plans are under way for the "First Performing Arts Festival of Los Angeles," which will be 300 hours of live art presentations involving hundreds of performers and thousands of viewers and audience participants. The festival will be a part of Los Angeles' Bicentennial activities.

THEATRE IN A TRUNK, INC.
12 WEST 11TH STREET
NEW YORK CITY 10011

Theatre in a Trunk creates drama productions specifically designed for institutionalized children. The plays are designed to present simple movements and actions that can be easily recognized by handicapped children. Theatre experience has proved a boom to therapeutic activity. The audience is encouraged to interact with the actors both during and after the performance. Theatre in a Trunk performs in any large space and requires no extra supervisory personnel. Priority is given to institutions that have not been able to include theatre experience in their own programs.

THEATRE PROJECT OF ANTIOCH COLLEGE
45 WEST PRESTON STREET
BALTIMORE, MARYLAND 21201

Begun in November 1973, this project involves interested members of the International Ladies Garment Workers Union, ILGWU, Upper South Division, who participate in a twice-weekly drama workshop. The productions emanating from these workshops have been created from personal, oral histories. Interviews with ILGWU members are transcribed and formatted into actual scripts for presentation. "The Work I've Done" was first performed in 1973 and represents true-life experiences put in a dramatic, storytelling format.



THE UNIVERSITY OF HAWAII
HONOLULU, HAWAII 96822

The Hawaii State Senior Center, under the auspices of the University of Hawaii, is developing the production "Hawaii Presents...An American Heritage," a drama containing songs, dances, anecdotes and real-life events woven into an historical plot. Thirty or more senior citizens, 55 years and above, representing the multi-ethnic groups of Hawaii—Caucasian, Japanese, Chinese and Filipino—will make up the theatre company. The production will play to rural areas isolated from other ethnic cultural forms. To increase and interchange between the young and old, members of school audiences will be encouraged to join in.

UNIVERSITY OF MASSACHUSETTS
AMHERST, MASSACHUSETTS 01002

In an effort to better serve minority and low-income communities, the Division of Continuing Education of the University of Massachusetts at Amherst has established an Arts Extension Service. A community liaison acts on behalf of his own community and the arts-related Division in which he is enrolled. The liaison functions as an "environmental scanner" in order to identify community needs and attempt to meet them through interaction with university technical assistance resources.

VALLEY COMMUNITY THEATRE
132 EAST THIRD STREET
POMONA, CALIFORNIA 91766

Valley Community Theatre has been operating since 1947 and has been able to bring a viable theatre arts program to the entire community. Special portable shows are given for institutionalized residents. Valley Community Theatre has also continued its theatre education program, designed to provide exposure and training in acting, directing, stage crafts and writing. A summer musical theatre is held for youth and its New Voices Showcase presents original work by new local talent.

VIRGINIA WESLEYAN COLLEGE
WESLEYAN DRIVE
NORFOLK, VIRGINIA 23502

This program is directed toward providing theatre experience to persons of the community who generally are unexposed to such experience. Training is also given in traditional drama, commedia dell'arte, mask and costume making and set design. The College's objective is to provide the foundation that will lead to the formation of independently operating theatre groups within the community. Participants are able to see and to perform live productions.

Government Resource Landscape

Art is supported in America. In fact, one of the largest and most diversified public patrons of the arts is the federal government. The National Endowment for the Arts, NEA, with an appropriation which could exceed \$80 million in 1977, is one of those public patrons.

An article published recently in *The Washington Post* (August 25, 1974, C1) gave a useful, broad-brush description of this Patron near the Potomac. The Endowment was described as a convergence point for two forces which are usually opposites: politics, committed to consensus, and art, committed to conscience.

Public support is controversial. Mass consumption of art is said to corrupt standards by promoting the popularization of "conventional" or "established" forms. Critics have seen "such a national policy." The article pointed out, however, that it was a mistake to think of established art as mediocre simply because it was established.

But the main point is not what established art is not, nor even what new art is, but more that all artists have access to the federal arts-chest. This chest, representing millions of dollars for any given year, has political implications.

However, for the main part, this is not as much the politics of government influencing human creativity, as it is the relationship between government branches and an emerging nongovernmental arts bureaucracy.

As for the Endowment, it struggles to prevent this politics of art from becoming a politics of control.

The artist does not want control. The public support he receives should have no strings or conditions which affect the subject and substance of his creation. Nor does the Endowment want control. For this reason, the government arts bureaucracy has, except for a few instances, vigorously enforced safeguards against improper government influence. One of these safeguards has been a legal limitation on the amount of money the Endowment may grant an applicant. A program can receive no more than half its total funding from this government agency.

Other areas of federal support for the arts are those found in agencies like Health, Education and Welfare, Interior, Labor through its Comprehensive Employment and Training Act (CETA), Smithsonian Institute, and the U.S. Postal Service. The level of assistance and grants from these agencies does not approximate the Endowment, but certain arts activities are funded in support of the respective agencies' other major thrusts or programs.

For example, the Office of Education of HEW, might provide indirect funds to arts activities through such authorizations as the Education Professions Development Act which distributed funds to "demonstrate that the arts are the ideal and indispensable vehicle for humanizing the education of children."*

Funding such as described above does not put cash directly into arts organizations' pockets, but it does provide a source of funds for artists, art teachers and institutions. One significant factor that is a functional advantage for professional artists is the public need of their services and products. For example, there is a need for writers, photographers and graphic artists in the production of agency literature and reports. Depending on agency objectives there could be other sources of financial support.

The Cultural Directory: Guide to Federal Funds and Services for Cultural Activities, 1975, Associated Councils of the Arts, is an excellent reference source for organizations on federal resources. (ACA Publications, 1564 Broadway, New York, New York 10036). The book describes more than 250 federal and quasi-federal programs which have the potential for arts funding. It also lists and describes 47 federal boards, committees and professional organizations dealing with cultural activities.

Beyond the federal government, there is the consideration of state jurisdictions and their respective levels of funding and support for the arts. The following is a list of State Arts Agencies with their corresponding legislative appropriations. (The State Arts Agency is generally called a State Arts Council or Commission).

STATE ARTS AGENCY LEGISLATIVE APPROPRIATIONS

	Fiscal 1974	Fiscal 1975
Alabama	\$ 125,000	\$ 125,000
Alaska	149,600	466,250
American Samoa	60,000	60,000
Arizona	68,700	82,500
Arkansas	166,727	167,465
California	1,033,763	1,000,000
Colorado	116,757	1,251,316
Connecticut	351,000	394,000
Delaware	41,000	43,128

* Summary Report. The Arts IMPACT Evaluation Team, Pennsylvania State University, University Park, Pa., March 1973.

STATE ARTS AGENCY LEGISLATIVE APPROPRIATIONS (CONT'D)

	Fiscal 1974	Fiscal 1975
D. C.	52,000	30,000
Florida	285,000	398,994
Georgia	90,000	101,640
Guam	36,800	37,000
Hawaii	106,307	599,083
Idaho	10,000	23,121
Illinois	795,300	925,000
Indiana	157,527	160,964
Iowa	50,400	70,767
Kansas	65,000	79,124
Kentucky	153,930	225,800
Louisiana	44,000	59,792
Maine	161,000	163,000
Maryland	417,411	449,788
Massachusetts	600,000	1,600,000
Michigan	484,800	2,109,000
Minnesota	300,000	300,000
Mississippi	98,000	112,628
Missouri	654,920	1,249,209
Montana	27,550	27,950
Nebraska	35,464	129,390
Nevada	15,000	15,000
New Hampshire	45,679	45,079
New Jersey	430,107	792,998
New Mexico	35,200	65,000
New York	16,445,000	35,653,000
North Carolina	221,029	221,805
North Dakota	5,100	5,100
Ohio	846,623	976,161
Oklahoma	95,100	95,322
Oregon	51,167	53,350
Pennsylvania	785,000	1,490,000
Puerto Rico	5,369,316	3,604,567
Rhode Island	124,274	267,199
South Carolina	360,896	595,696
South Dakota	61,902	85,391
Tennessee	360,896	411,500
Texas	157,745	159,565
Utah	119,200	258,400
Vermont	52,000	50,000
Virginia	207,705	265,000
Virgin Islands	160,000	160,000
Washington	108,915	246,130
West Virginia	304,420	360,000
Wisconsin	49,100	59,900
Wyoming	12,755	14,567

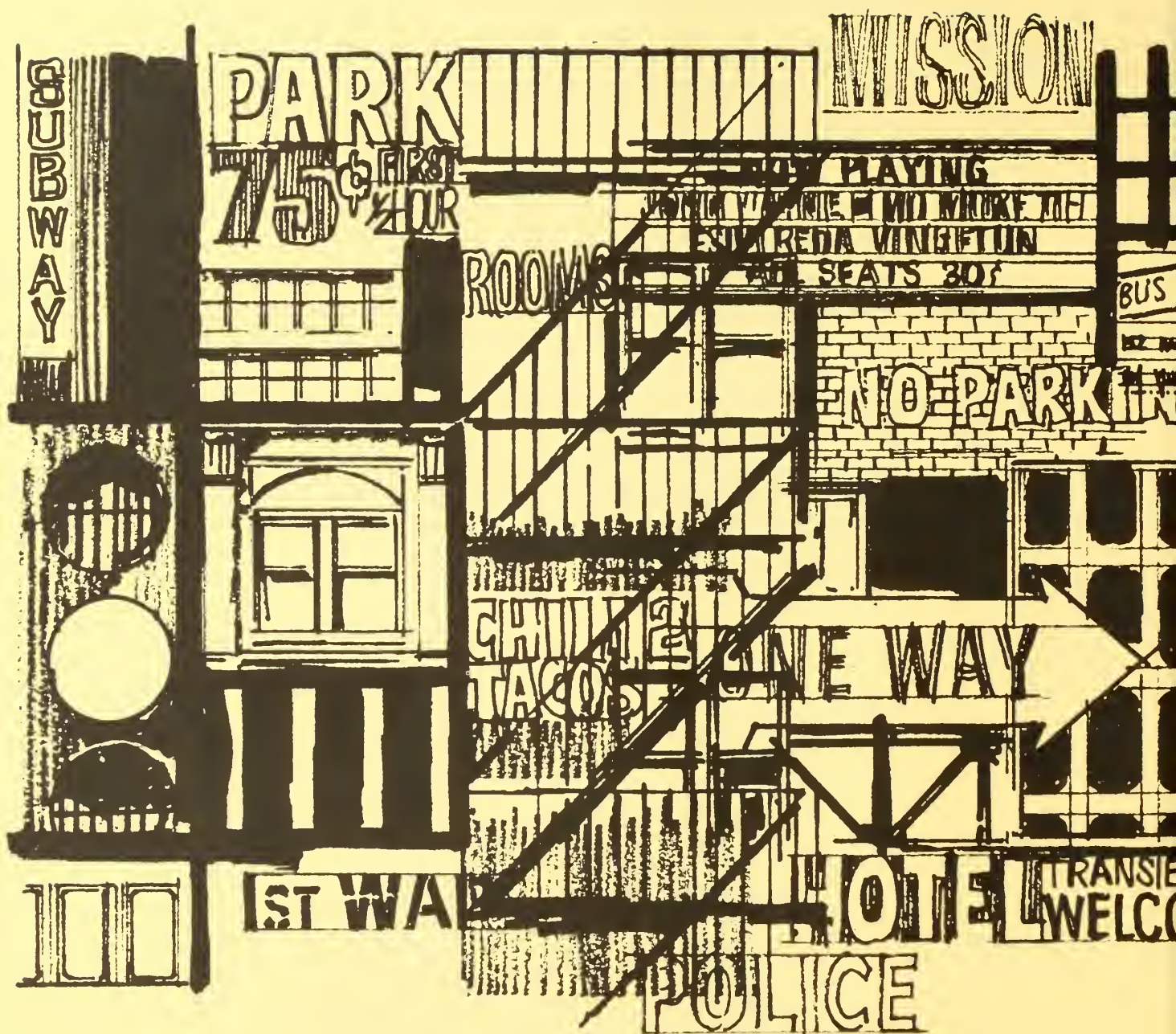
In addition to state-appropriated funds, each state is eligible to receive funds from the Endowment as part of its state partnership allocation.

In FY 75 this federal amount was \$200,000 on a matching basis. "Matching" means that a state or recipient must equally match federal monies with money or service in-kind from nonfederal sources. In most instances, private, nonprofit arts grantees have been able to identify their own private, matching sources.

Artists and arts organizations can appeal to their respective State Arts Agencies for support and general technical assistance. Frequently, agency staffs can be most helpful to artists in the areas of management, alternative funding potential and general arts information.

The responsibility for support of arts activities is a two-way street involving both the artist and patron. The resource landscape is still too small and disproportionate to the need. Government must take more initiative in extending help to its artists; it must also insure its lay constituency access to the creative products of its artists.

Adequate government arts resource is an indicator of the health of a nation. But the artist must make its audience aware of, and sensitive to, its own need for that health. The artist must contribute to that resource landscape.



The city is something that nobody loves, and what nobody loves will die.
Kenneth Boulding

COMMUNITY CULTURAL CENTERS

The Community Cultural Center is a major community-based cultural center offering various arts forms to a wide audience. Such forms may be in the categories of exhibits, workshops, theatres, studios and community meeting halls.

Such centers have demonstrated their viability in a neighborhood because they provide the local participant a place to see and partake of the arts experience right in his own community. In many instances, these same participants would be unable to experience any art either because of the lack of money, transportation, or the knowledge that such arts experiences are available.

The Community Cultural Center can be said to be the embodiment of the Expansion Arts basic thrust in that a center can provide the setting for all of the program's various arts components. Not only can the arts be *brought* to the people, but the people can have an arena in which they can express their own artistic culture and share it with others. In this sense, the center is the focal point for a community's culture.

AMIGOS DEL MUSEO DEL BARRIO, INC.
1945 3RD AVENUE
NEW YORK CITY 10029

Through seminars, workshops and exhibitions, Amigos del Museo del Barrio, Inc., disseminates and spurs an appreciation for Puerto Rican culture and heritage. A national audience—as well as its own community—benefits not only from exhibitions like “The Black Influence in Puerto Rican Art and Music,” but also from an educationally, culturally and aesthetically increased awareness of Puerto Rican art.

Profile

El Museo specializes in the presentation of the visual arts and music seminars of the Puerto Rican artist. Working with institutions in the United States and Puerto Rico, the group has increased the knowledge of and sensitivity to the cultural heritage of one of this country's ethnic minorities. Special projects include exhibitions showing the Black influence in Puerto Rican art and music, as well as exhibits on spiritualism and the Puerto Rican. In addition, such components as a mobile exhibition unit, books and slide presentations expand El Museo's format, making exposure to the people an immediate reality.



COLLINWOOD ARTS CENTER
15006 SAINT CLAIR AVENUE
CLEVELAND, OHIO 44110

An arts grab bag of music, dance, drama, art and photography is provided by the Collinwood Arts Center. Over 60 classes are offered to preschoolers, senior citizens, adults and teens of various ethnic backgrounds. A busing program allows low-income children to see 60 plays, dance and music programs throughout the year. The Center also makes available its studios and workshops for the community's professional artists.

THE COMMUNITY CENTER FOR THE
CREATIVE ARTS, INC.
P.O. BOX 494
GREELEY, COLORADO 80631

An acute appreciation of the fine arts of dance, literature, music and theatre is the pinnacle of activity for the Community Center for the Creative Arts, Inc. Classes are developed for each arts area by skilled program directors, influenced by the aspirations of the community. The Chicano population comprises 35 percent to 40 percent of the Center's members and has made Mexican dance a popular activity for all.

COMPARED TO WHAT?, INC.
SUITE 306
715 G STREET, NORTHWEST
WASHINGTON, D.C. 20001

Compared to What?, Inc., exists through its Cultural Arts and Education workshops which sponsor activities such as “Human Kindness Day,” an event in which 150,000 people participate annually, and the “Summer Hut” program. The “Summer Hut” is the scene for evening concerts and arts festivals in film, drama and dance.

FOUNDATION FOR DEVELOPMENT AND
PRESERVATION OF CULTURAL ARTS, INC.
DYNAMIC MUSEUM
75 HORATIO STREET
NEW YORK CITY 10014

Over 1,000 residents enroll in each trimester session of the Foundation for Development and Preservation of Cultural Arts, Inc., program. The program consists of courses in the performing arts, applied skills and humanities. Enrollment is greatest in the "Community Service" phase and is designed to attract participants of varying ethnic, economic and social backgrounds.

Profile

The Performing Arts Training Center and Dynamic Museum form the nucleus of this art project. In addition to nonprofessional student participation, teachers enroll in courses as interns in order to learn special approaches to education.

The services of the Center have been expanded to include special training for those teaching in geriatric programs. One of its approaches is involvement of senior citizens in the arts for the enhancement of physical and mental health. A senior performing company has been an outgrowth of this project and has given performances in Illinois, Missouri and Rhode Island.

The development of another performing group from the workshops will prepare a special, touring "Americana" repertory for the Bicentennial.

THE GEORGE WASHINGTON UNIVERSITY
OFFICE OF SPONSORED RESEARCH
WORKSHOPS FOR CAREERS IN THE ARTS
WASHINGTON, D.C. 20006

Washington, D.C., residents gain experience in public performances through Street Theatre, Living Library and traditional theatre productions due to the efforts of the George Washington University's Workshops for Careers in the Arts. Students receive valuable training critical to their progression as performers.

Profile

Begun in 1968 in cooperation with George Washington University, Workshops for Careers in the Arts (WCA) has grown in the D.C. Public Schools as the system's Arts High School. Started by 2 young college students, the program's major focus has been to identify and encourage young students to pursue arts careers.

WCA provided year-round instruction and professional training to District youth and, in most cases, secured post-secondary placement for them in academic institutions and professional organizations. Students attend classes 5 days a week, studying and concentrating on one of the arts fields.

A full-time professional staff administers and implements the workshop program. Participants are required to exhibit publicly at regular intervals during the school year. The program's philosophy is best described by the statement:

Sharing through the arts is one very meaningful way in which we can bring to humanize the collective spirit of our city. . .

GODDARD-RIVERSIDE COMMUNITY CENTER
161 WEST 87TH STREET
NEW YORK CITY 10024

Professional actors, playwrights, poets and musicians band together in the art of improvisation and help members of the Goddard-Riverside Community Center develop productions. These productions are then presented to different neighborhoods in the community for feedback. In this manner, the interaction of the community with professional artists yields a rich arts environment.

HARLEM SCHOOL OF THE ARTS
409 WEST 141ST STREET
NEW YORK CITY 10031

The Harlem School of the Arts is the foundation from which 800 boys and girls discover and build upon their potentials in music, drama and dance. In operation for 11 years, the school functions with a professional staff of 44. The School encourages its students to ascend to college-level study and, upon graduation, return to the school as faculty, thus rewarding the school's efforts.

**HENRY STREET SETTLEMENT/NEW
FEDERAL THEATRE**
265 HENRY STREET
NEW YORK CITY 10002

The Henry Street Settlement in association with the new Federal Theatre trains people for employment in the theatre through its workshops, which consist of practical input in production activities of the New Federal Theatre's seasonal productions. Workshop experience has furthered participation in professional roles in films, tours with road companies and production management for its members.

Profile

The New Federal Theatre project offers the following to participants: the Black Theatre Workshop, the Puerto Rican Bilingual Workshop, the Experimental Theatre Workshop, the Theatre Management Workshop and the Technical Training class. Workshop graduates have joined professional groups such as Lincoln Center, the Puerto Rican Travelling Theatre, the Negro Ensemble, New York Shakespeare Festival and other theatre groups.

The acting workshop members have presented informed readings for the community. Young people are recruited to join classes in order that they might actualize career ambitions. The combination of learning and performing under the guidance of resident artists/teachers has been central to the theatre project.

The theatre group also is engaged in audience development through efforts to publicize its program via a person-to-person approach. The group emphasizes use of the arts as a means of personal and social communication.

ILE IFE BLACK HUMANITARIAN CENTER
2544 GERMANTOWN AVENUE
PHILADELPHIA, PENNSYLVANIA 19133

Two thousand students gain an understanding of the world and the significance of their contributions to it at the Ile Ife Black Humanitarian Center. Through primitive music, dance, drama and the visual arts, the Center aids the students' recognition of self and development of confidence by using the arts as tools. The Center also provides free tickets for the community to attend Center-sponsored fine arts events and concerts.

THE INNER CITY CULTURAL CENTER
1308 SOUTH NEW HAMPSHIRE AVENUE
LOS ANGELES, CALIFORNIA 90006

The Inner City Cultural Center was created 8 years ago to serve its surrounding community in the heart of Los Angeles. Quality performances and exhibitions, as well as professional instruction and training, are the sustaining activities in dance, theatre and music that the Center injects in the lives of its multi-racial community.

Profile

This Center is a multi-arts, community-based organization located in the heart of Los Angeles. Offering a diverse choice of arts training in dance, theatre and music, the Center has provided the inner-city community with vital input into its artistic and recreational growth.

Workshop participants attend regular instructional classes conducted by professional artists. Regular performances and exhibitions are given for the community, thus providing aesthetic experiences for people who might not be inclined to attend more formal, downtown productions.

KARAMU HOUSE
355 EAST 89TH STREET
CLEVELAND, OHIO 44106

Learning by doing" is the approach of Karamu House. Two programs, "The Arts Lab" and "Urban Neighborhood Arts Project," facilitate arts training and instruction otherwise inaccessible to Cleveland's inner-city communities. In addition to performances of dance, theatre and music, puppetry programs featuring special interest material for minority children have been presented.

Profile

Both the UNAP and the Arts Lab have been designed for the needs of urban residents who remain outside of the reach of traditional arts offerings. Karamu provides a multi-arts program that includes both the visual and performing arts.

The Karamu service clientele lives primarily within Cleveland's inner city. UNAP provides quality workshops in a friendly learn-while-doing atmosphere. Performances are given at regular intervals with admission at a nominal cost or free.

The Arts Lab Program offers apprenticeship activities for school-age participants. This program offers an alternative to the traditional public schools. Students are offered 6 to 8 hours per week workshops and project assignments. Approximately 30 students take part in this project which features a one-to-one teacher/student relationship.



NATIONAL CENTER OF AFRO-AMERICAN
ARTISTS, INC.
ELMA LEWIS SCHOOL OF FINE ARTS
122 ELM HILL AVENUE
DORCHESTER, MASSACHUSETTS 02121

The resident drama company of the National center of Afro-American Artists, Inc., is responsible for the free professional drama training of approximately 600 deserving students of the Roxbury/Dorchester and greater Boston communities in Massachusetts. The company supervises workshops for stage production, theatre and mime and has initiated a writer's workshop to encourage production of material for performances by the theatre workshop.

Profile

The resident company of Actors/Teachers was established several years ago at the Center, and is one of the arts components of this vital inner-city cultural center. Most of the projects and activities of the Center are an outgrowth of the Elma Lewis School for the Arts, established by a Black woman for whom the school is named.

Attracting talented artists from around the country, the school has grown in reputation and size. Located in a large building near Franklin Park, the arts programs and community services are supported and promoted by public and private sponsors.

The dance component was the first of the programs to receive national attention, attracting talent and creative support. Under the leadership of its founder, a former dancer, the company now ranks high among the growing number of professional resident dance companies.

The continuation of the drama company program is expected to provide the Boston area with a relevant, quality theatre company as well as with a training ground.

PERFORMING ARTS SOCIETY OF LOS
ANGELES
3701 WEST 54TH STREET
LOS ANGELES, CALIFORNIA 90043

The Los Angeles community benefits from the annual projects sponsored by the Performing Arts Society of Los

Angeles which include the media of film, dance and the visual arts. Dance, theatre concerts, film festivals and visual art exhibits foster art appreciation for a demographically ever changing community.

Profile

The Performing Arts Society of Los Angeles (PASLA) has completed a reorganization of its program in response to growth of both the project and its surrounding community. Formerly focusing on the social action drama component and the PASLA company, the group has plans for equal focus on its film activities, visual arts workshop and dance department.

The following activities are planned for the current year: a short season of plays by the PASLA Players, one dance theatre concert, the production of one short film and the presentation of two film festivals, and finally one major visual arts exhibit.

PASLA has achieved a high degree of visibility in Southern California through its work in theatre and television. PASLA is composed of artists and community workers in allied creative fields who feel that the artist has both the means and the responsibility to provide creative ideas for the growth of sound community health.

POTRERO HILL NEIGHBORHOOD HOUSE, INC.
953 DE HARO STREET
SAN FRANCISCO, CALIFORNIA 94107

The Potrero Hill Neighborhood House, Inc., is an open-house center for its community. A variety of activities is housed in the center for children, teenagers, adults and senior citizens. Activities encompass the arts as well as communication and social services. The center's Radio Workshop, Well Baby Clinic and Afro-Haitian Dance typify the diversity of the community and validate the existence of the center.



METROPOLITAN
ARTS COMPLEX INC



GENERAL PROGRAMS

This category is unique in that its grantees do not fit the arts labels characterizing other groups. A General Program may be a multi-purpose community center, historical society or church. However, these organizations have an arts component deserving of financial and technical support from the Endowment. Frequently the thrust is based on a humanities base which is closely aligned to an arts base as well.

In addition, the programs and projects of some of the General Programs are multi-disciplined, often incorporating the requirements of many of the Expansion Arts categories. It is felt that General Programs will soon be absorbed into the regular categories, but as of this writing, General Programs stand uniquely apart from traditional definition.

AFRICAN-AMERICAN HISTORICAL AND
CULTURAL SOCIETY
680 MCALLISTER STREET
SAN FRANCISCO, CALIFORNIA

The African-American Historical and Cultural Society is an organization that takes pride in its "solid" history of 19 years of viable cultural activity. The Society owns about 10,000 artifacts of the Black experience as well as untold material planned for media presentation. There are a gallery, theatre and 2 library spaces at the Society's location, and visiting scholars and artists come to the center for guest appearances. The basic thrust of the program is to present the rich cultural heritage of the African-American here and abroad in such a way as to interest and educate youth and the community-at-large.

AFRICAN CENTER OF CULTURAL ART
INTERNATIONAL
MULTI-ETHNIC COMMEMORATIVE PORCELAIN
PROJECT
737 SOUTH LONGWOOD AVENUE
LOS ANGELES, CALIFORNIA 90005

The Center makes porcelain statues, in authentic dress, of famous Black, Indian, Chicano, Chinese, Japanese and other ethnic minorities as a contribution to the Bicentennial celebration. The subjects for the figurines are solicited from noted ethnic organizations and are created by a multi-ethnic body of professional artists.

Profile

This project endeavors to create porcelain figurines of America's multi-ethnic heroes and heroines. Plans call for the production and sale of 50,000 objects which will include 5 issues of 100 honorees.

The initial 100 will be Black Americans; the second will include Indian, Chicano, Chinese and Japanese Americans. The third, fourth and fifth editions will be comprised of a sampling of all Americans. The figurines

will be made of Royal Doulton quality and will realistically reflect exact costume and coloring of each respective subject.

The African Center plans that the products of this project will make the history of this country visual and appealing to both Americans and other nationalities.

BOOKER T. WASHINGTON FOUNDATION
CABLECOMMUNICATIONS RESOURCE CENTER
4323 GEORGIA AVENUE, NORTHWEST
WASHINGTON, D.C. 20036

The Cablecommunications Resource Center provides demonstration program packages to determine the market for such programs within minority and economically disadvantaged communities and its potential to provide new support for community arts. Specialized entertainment, educational and service programs are tested on selected cable systems throughout the country to assess their relevance.

CALIFORNIA STATE COLLEGE, SONOMA
RURAL ARTS PROGRAM
1801 EAST COTATI AVENUE
ROHNERT PARK, CALIFORNIA 94928

The college's Center for Performing Arts is involved in creating an active cultural life for people in isolated rural communities. Their 1-year pilot project developed new mechanisms for close interaction with the surrounding rural communities and produced detailed blueprints for the operational phase which followed.

CULTURAL COUNCIL FOUNDATION FOR
CLARK CENTER FOR
THE PERFORMING ARTS, INC.
DANCE TRAINING
1500 BROADWAY
NEW YORK CITY 10036

The program is responsible for training and identifying new talent and for supporting it with all essential professional conventions. Performances by developing dance companies and new choreographers are sponsored, as well as a Dance Festival on the Mall, held in the summer.

DETROIT CHALLENGE
DETROIT ARTS COUNCIL
601 WOODWARD AVENUE
DETROIT, MICHIGAN 48202

an effort to provide the necessary economic sustenance
5 major Detroit cultural institutions, funds were pro-
vided for youth art education and neighborhood outreach
programs, a Black Composers Symposium and a Bicen-
nial Jazz Festival, among others.

EN FOCO
PHOTO-STUDY
250 RIVERSIDE DRIVE
NEW YORK CITY 10025

En Foco has documented, through photo and text, the
impact which the return of Puerto Ricans who immigrated to
the United States has had on their native island. The study,
written in nontechnical language, examines the effect their
return has had, both socially and economically.



HIGHLANDER RESEARCH AND
EDUCATION CENTER
HIGH-BROAD-TRAP CONSORTIUM
BOX 245A, RFD 3
NEW MARKET, TENNESSEE 37820

Three workshops were held to examine the feasibility of creating an indigenous theater network in the Southern Mountains of Appalachia. Local youth interested in the dramatic arts are joined with those groups which have demonstrated involvement in this area, including the Highlander Center, Broadside TV and the Eco-theatre Project of West Virginia.

INSTITUTE FOR SERVICES TO EDUCATION
ETHNIC HERITAGE DOCUMENTARY FILM
2001 S. STREET, NORTHWEST
WASHINGTON, D.C. 20009

Entitled "The Black Indians of New Orleans," this 30-minute film documents the cultural contributions of the Black Indian Nation, which appears each year in original dress on Mardi Gras day. Information on tribal hierarchy, dress, music, and religious and secular ceremonies is included. The film focuses on the extant oral tradition which has preserved their history and culture.

Profile

The Black Indians of Mardi Gras, believed to be descendants of African slaves and the Indians of Louisiana, annually parade through the back streets of New Orleans in a ceremony of song, ritual and costume. The history of the Black Indian dates back to 1880, but documentation is almost nonexistent and surrounded in mystery.

This film fills an educational and historical gap and contributes to the growing written documentation of the cultural heritage of the Black American.



KNOTT COUNTY BICENTENNIAL
COMMITTEE, INC.
COMMUNITY CENTER
KNOTT FISCAL COURT
HINDMAN, KENTUCKY 41822

A multi-purpose community center is being designed in Hindman, complete with a library and reading rooms, a crafts and skills center, a day care center/nursery with kitchen and playground facilities, a meeting room/theater, and a recreation room. A staff arts planner is designing and implementing programs which reflect the needs of the community to be served, and an art program has been structured to fill those needs and generally broaden the community's arts perspective.

THE MARYLAND INSTITUTE
DOCUMENTARY FILM
1300 MT. ROYAL AVENUE
BALTIMORE, MARYLAND 21217

The Maryland Institute has produced a documentary film on the life and contributions of Frederick Douglass as a fitting and much-needed supplement to the Bicentennial offerings of its city. The film has been made available to educational institutions and provides a more intelligent understanding of the Black contribution to American history.



NAACP MULTI-PURPOSE CENTER
CULTURAL CENTER
505 CLINTON AVENUE
NEWARK, NEW JERSEY 07108

Workshops are provided in art discovery, audio studio, cinema, drama, community communications, leadership training, creative dance and video. The drama group writes and produces contemporary and reflective plays which are presented once a week. Art discussions throughout the community by program participants are an essential part of the program.

NATIONAL CENTER FOR URBAN ETHNIC
AFFAIRS ARTS ADVOCATE
4408 8TH STREET, NORTHEAST
WASHINGTON, D.C. 20017

The Center has on staff an arts advocate who serves as a coordinator, planner and unique national source of information on ethnic community arts programming. In conjunction with the Center's Task Force, the advocate encourages ethnic communities to maintain and expand artistic expressions of their culture on both local and national levels.

Profile

The Ethnic Arts Project is an outgrowth from efforts of the former Task Force on Urban Problems of the United States Catholic Conference. The focus of this organization is the conservation and promotion of the cultural heritage and folkways of ethnic groups from eastern and southern Europe.

The project seeks out the hidden arts of the ethnic groups that are rapidly vanishing because of lack of tradition and attention. Ethnic arts have frequently been relegated to "artsy craftsy" status.

Much of the ethnic arts has been centered in the family, home life and neighborhood. The Ethnic Arts Project seeks to legitimize these arts through encouragement in performance and support for documentation and artistic growth. Under the leadership of an

advocate planner/director, the Center hopes to make the presentation of these ethnic groups an annual occurrence, thus providing performers and audience alike a stimulating arts enrichment experience.

NATIONAL PUERTO RICAN FORUM
FORUM GALLERY
214 MERCER STREET
NEW YORK CITY 10012

The Gallery provides free exhibit space to Puerto Rican artists. During exhibits, other cultural activities such as concerts and film are also offered. The site houses the Artist's Resource Center, which includes a library of books and slide material and a college-accredited artists' apprenticeship program.

NGUZU SABA FILMS, INC.
FILMS
1002 CLAYTON STREET
SAN FRANCISCO, CALIFORNIA 94117

This minority-controlled film company provides for production and distribution of quality audio-visual materials for use by schools and other institutions and offers to talented artists and technicians of various minority groups an opportunity to work on important productions for pay and with full credit given.

Profile

Nguzu Saba Films produces films which are of use in building within the varied ethnic communities of San Francisco a sense of pride in their respective heritages and in the heritages of all ethnic minorities. The group's first film, "Umoja, Tiger and the Big Wind," was an animated folktale illustrating the African principle of "Umoja," or "unity." The film was narrated by a Black folklorist who as a child had heard the story from a slave. Illustrations were provided by the

children of a free school in Roxbury, Massachusetts, and Odetta provided the musical accompaniment. This and other films in the series are used in both youth and adult educational institutions throughout the country.

PEOPLES AND CULTURES, INC.

ETHNIC FOLKART

330 OLD RIVER ROAD
CLEVELAND, OHIO 44113

Representatives of 5 ethnic communities are involved in searching out folk artists hidden in various Cleveland neighborhoods who still practice traditional handicrafting. Through the program, ethnic art is sold and a variety of living folk arts are preserved and exposed for public edification and pride of heritage.

RAINBOW SIGN CULTURAL CENTER

640 GROVE STREET
BERKELEY, CALIFORNIA 94703

Rainbow Sign offers a multi-faceted arts program including maintaining a professional arts gallery, and providing for presentations by top ranking performing artists, a lecture series, day and evening workshops, public receptions for visiting dignitaries, particularly African visitors, a public school artists-in-residence program and an Oral Folklore Research Center.

SAN DIEGO STATE UNIVERSITY FOUNDATION NATIVE AMERICAN POETRY/PROSE READINGS

402 COLLEGE AVENUE
SAN DIEGO, CALIFORNIA 92182

This project provides for public readings of Native American poetry and prose by representatives of 4 different tribes. The writers integrate traditional works of their nations with their own and participate in workshops, during which they discuss their works and the place of poetry in Native American culture with local Amerindian artists and others from the community. Films of the 4 presentations were available to community groups.

SOUL CITY FOUNDATION, INC.

NEIGHBORHOOD ARTS

P.O. BOX 38

SOUL CITY, NORTH CAROLINA 27553

With the ultimate objective of building permanent performing arts groups as part of its new town development, the Soul City program provides arts workshops, a summer arts festival, summer touring productions to the rural areas of the state, publication of an arts newsletter and development of plans for an arts facility.

Profile

Soul City was the first rural free-standing new community under the New Communities Act of 1968 and the first new community whose principal sponsor is a Black-owned firm.

In 1973, the Soul City Foundation received funds to hire a full-time arts advocate planner, whose task was to organize, design and implement cultural programming for the new town's residents and those from neighboring Vance and Warren Counties.

Under the planner's leadership, Soul City has presented summer workshops in dance and choir. Called the Field Theatre Project, the workshops culminated in a festival featuring artistic offerings from each of the workshop groups. The festival has become an annual event, guaranteeing arts exposure to the culturally isolated people of the area. Plays, dance recitals and musical concerts have been presented at Soul City, and tours have been organized to travel throughout the immediate area, bringing the arts to the people.

Future plans call for establishing a summer institute in the arts to provide area youth the opportunity for creative growth and exposure.



UNIVERSIDAD BORICUA
PUERTO RICAN RESEARCH AND RESOURCES
CENTER, INC.
766 CHURCH STREET, NORTHWEST
WASHINGTON, D.C. 20036

Universidad Boricua provides its students with workshops and materials necessary to study graphic arts and painting. Plans are under way to begin photography classes as well. Puerto Rican artists' works are exhibited regularly, and students get practical experience through taking part in the production of the exhibits. Students also learn about the visual arts of Puerto Rico. Courses are offered in silk-screen, linoleum block printing, drawing and oil painting. Four sessions are offered per year.

UNIVERSITY OF MIAMI
RECURNETRO CUBANO
CORAL GABLES, FLORIDA

The program acquaints the Cuban community with its artists, unites the new and older generations of Cuban artists and publicizes the greatness of this Latin culture. A week of free cultural events will be held, including workshops and the subsequent development of a new curriculum in Cuban history and accomplishment.

WASHINGTON CATHEDRAL
SUMMER FESTIVAL
WISCONSIN AND MASSACHUSETTS AVENUES,
NORTHWEST
WASHINGTON, D.C.

A 10-week Bicentennial festival of the visual and performing arts will be held during the summer of 1976, as an expansion of the Cathedral's 10-year-old Summer Festival Program. The festival will include films, exhibits of the arts and crafts of local artists and dramatic presentations of young and old alike.

Profile

Chartered by Congress in 1893, the Washington Cathedral has grown gradually since 1907, the date of the placement of its founda-

tion stone. Its interior, scheduled for completion in 1976, will be the setting for the 12th Summer Festival Program.

Many performing groups from around the country will come to the Cathedral, presenting dance, music and drama. Graphic artists will hold exhibitions. The programs will be free and take place both indoors and outside. This project is part of the Cathedral's ecumenical outreach efforts to the community and to the nation, designed to raise the consciousness of spirit and to sharpen awareness of beauty.

WOMEN MAKE MOVIES, INC.
CITY SPIRIT
257 WEST 19TH STREET
NEW YORK CITY 10011

In Chelsea, a racially and economically diverse community in downtown New York, women are provided with a unique opportunity to become professionally trained in the medium of film and to produce films based on their own experiences. Program participants share their knowledge and films with the community.





INSTRUCTION AND TRAINING

The Instruction and Training category of Expansion Arts was formed to provide community-based arts education programs that would bring the arts to the people where they live. One of the predominant aims is to offer first-rate professional training to talented aspirants desiring careers in the various arts fields.

A major criterion for an Instruction and Training project is that requiring professional staff membership or consultancy to ensure high-quality instruction for the student participant. In many instances, such programs have had to rely on volunteer teachers because of limited budgets.

Nonetheless, this category is the largest component of the Expansion Arts Program. Citizen demand is out there in communities around the nation as word is spread about the exciting and fruitful experiences of various arts centers offering free or reasonable instruction and professional training. Generally, the only entrance requirements are a sincere interest and a willingness to work and learn.

**AFRICAN HERITAGE DANCERS &
DRUMMERS, INC.**

2146 GEORGIA AVENUE, NORTHWEST
WASHINGTON, D.C. 20001

Aimed at inner-city youth, this program provides instruction and training in dance and music. Professionally oriented African traditional dance, contemporary modern dance, modern jazz, tap, classic and contemporary ballet, African percussion and Afro-Latin percussion make up the class offerings. Although youth-oriented, classes are also offered for adults, particularly high school and higher education teachers.

**AFRO-AMERICAN STUDIO FOR ACTING
AND SPEECH**

415 WEST 127TH STREET
NEW YORK CITY 10027

In its 10th year of operation, the Afro-American Studio for Acting and Speech provides professional training for actors and directors. A further service to the community which surrounds it is its production of professional quality neighborhood relevant theatre. The program includes training for ensemble performance and training for television and cinema as new offerings among a standard curriculum of community-focused professional instruction in theatre arts.

**AFRO-AMERICAN TOTAL THEATRE ARTS
FOUNDATION, INC.**

49 WEST 32ND STREET
NEW YORK CITY 10001

Directed toward the discovery and training of artists for musical theatre, the Afro-American Total Theatre Arts Foundation makes possible performing opportunities for its members. Most range from its own middle theatre to the larger professional theatres. The organization identifies Harlem as its "working community." Training is designed to culminate in a single masterwork which provides a live format for instruction.

AFRO ARTS CULTURAL CENTER
2191 7TH AVENUE
NEW YORK CITY 10027

Afro Arts bases its program on citizen building through appreciation by the individual of his or her own community culture, identification with that culture and respect for that of others. Culture is broadly defined to encompass the Humanities, like history and language, of African people particularly. But the basic coverage is of the Arts, like African dance, drum, rhythms, songs and spirituals.

**ALAMEDA COUNTY NEIGHBORHOOD ARTS
PROGRAM, INC.**

1020 BROADWAY
OAKLAND, CALIFORNIA 94611

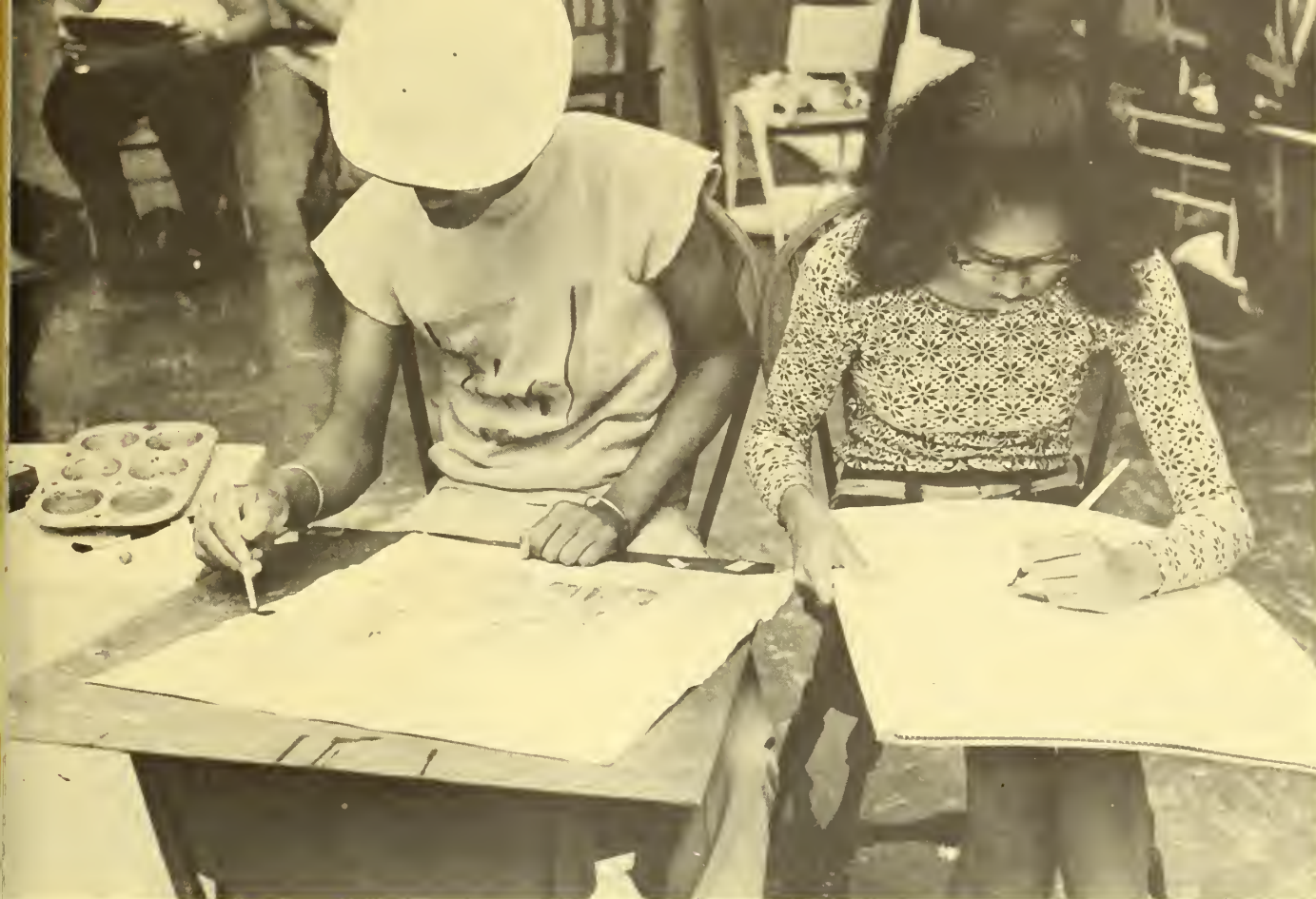
Greater participation in the arts by low-income neighborhood residents is the central objective of this effort. Its principal media are workshops, special event promotion and other community-involving activities in dance, drama, film, poetry, music, graphics, murals, painting and weaving. The organization's coverage is the entire county, urban and rural, and all age, racial and cultural groups.

ALICE LLOYD COLLEGE
PIPPA-PASSERS,
KENTUCKY 41844

The Alice Lloyd College Community Arts Program seeks continuance of community exposure, to and instruction in, the arts. Several activities are directed toward this goal. Adult and student groups make visits to museums, theatres and institutions for educational background. Practical exposure is accomplished through play productions, drama competitions and choral concert tours.

THE ALLIANCE OF LATIN ARTS, INC.
425 WEST 57TH STREET
SUITE 2-G
NEW YORK CITY 10019

The Alliance of Latin Arts, Inc., is the oldest Latin-oriented theatre workshop in New York City. The company was created to utilize the "u-tapped" resource of Latin-American talent. A 70-member group of Puerto Ricans, Dominicans and Cubans is given the opportunity to perform or act as technical assistants under professional supervision.



AMAS REPERTORY THEATRE, INC.
 1037 EAST 232ND STREET
 NEW YORK CITY

Approved by Actor's Equity, the 5-year-old Amas Repertory Theatre is the performing arts training ground for residents of all ages in New York City's 5 boroughs. The theatre strives to produce "competent professionals," and students are selected regardless of their ethnic or economic background. Acting, voice and dance instruction are the core of the training program.

AMERICAN BLACK ARTISTS, INC.
 1981 WEST MICHOLS ROAD
 DETROIT, MICHIGAN 48203

The C.O.D.E. project is a cultural opportunity program offering its students exposure and meaningful participation in the visual arts, vocal and instrumental music, architecture, dance, drama and photography. Instruction emphasis is on the development and reinforcement of perceptual-motor skills, word attack and mathematics skills. Self-concept and group identification are increased through the student's involvement in various arts media. Both parents and children participate.

APPALACHIAN RESEARCH AND DEFENSE FUND, INC.
 1116-B KANAWHA BOULEVARD EAST
 CHARLESTON, WEST VIRGINIA 25301

An estimated 1/3 to 1/2 of hospital patients are confined to their wards and unable to participate in recreational activities. Community groups, such as the Huntington Community Club, have volunteered time to supervise art programs within such wards of the Huntington and Lakin State Hospitals. Artists, musicians and crafts people can be contracted to instruct volunteers and patients.

ARENA PLAYERS, INC.
 406 ORCHARD STREET
 BALTIMORE, MARYLAND 21201

The Arena Players have served their Baltimore community for 22 years, giving performances in their own Arena Playhouse. Plans call for a summer program. Area youngsters receive free instruction in the performing arts and stagecraft. Arena Players tailor their program to serve the inner-city youth community, widening their horizons and identifying theatre arts career opportunities.

ARTS RESOURCES FOR TEACHERS AND STUDENTS, INC.

98 MADISON STREET
NEW YORK CITY 10002

Arts Resources for Teachers and Students, ARTS, is an example of effective use of the arts as a curriculum tool. Artists show teachers and students, through team-teaching, how to effectively integrate creative expression in any learning experience. The arts are utilized in the teaching of math, science, social studies and language.

Profile

Chinese, Puerto Rican and White artists bring to the program, located in public schools of the Chinatown area, diverse professional expertise and cultural backgrounds. ARTS takes art out of the ivory tower and makes it appealing and functional in the schoolroom.

ARTS produces books of poetry, song and history, using the cultural lore and legends of its student population. Such projects as batik, Puerto Rican cuisine, light shows and block printing are just a few of the interesting ones. A total of 48 projects are carried out in the year, involving as many as 1700 children and more than 72 teachers.

Teachers and students have produced short social studies films and others using scripts created by the students. A mural about foods was painted in the lunchroom. On-location shooting was done in different ethnic neighborhoods, helping students and teachers to understand the diverse cultural makeup of their community. ARTS presents a multi-faceted and effective program of arts, involving its participants in total sensitivity and practical application. Its demonstrated successful results qualify the program as a prototype for other communities.

ATLANTA CHILDREN'S THEATRE
BOX 77324
ATLANTA, GEORGIA 30309

The Atlanta Children's Theatre has been in existence for 6 years helping young people experience live theatre. This is achieved by a professional equity theatre company maintained by ticket sales in the 7 county schools within the metropolitan area. High school students involved with the company's apprentice program are also given the opportunity to participate in professional theatre production in the development of careers.

THE BACK ALLEY THEATRE, INC.
1365 KENNEDY STREET, NORTHWEST
WASHINGTON, D.C. 20011

Washington, D.C.'s nonprofit Back Alley Theatre, whose members are admitted by audition, operates a tuition-free "Theatre Workshop Training Program" for its community. Professionals train students in acting, directing, and the technical and business aspects of theatre. Teatro Doble, a bilingual theatre for children between the ages of 3 and 10 performs plays in Spanish and English and is an ongoing effort by the Back Alley Theatre.

BALLET FOLK OF MOSCOW, INC.
GUEST TEACHER/STUDENT TROUPE
UNIVERSITY OF IOWA
MOSCOW, IDAHO 83843

The school, which includes a touring professional dance component, provides instruction in various dance forms mime and yoga. Although located on campus, community participation is encouraged. A student company was formed to give students needed practical experience and to increase community involvement and appreciation of the arts. A guest teacher program was also begun to heighten student awareness of new dance techniques.

BASEMENT WORKSHOP, INC.
22 CATHERINE STREET
THIRD FLOOR
NEW YORK CITY 10038

A kaleidoscope of projects within 4 arts programs in New York's Chinatown community expresses the color, variety and significance of Asian-American influence on art. The Amerasian Creative Arts, Asian-American Dance Theatre Multi-Meida and Amerasian Exchange are programs burgeoning with the fruits of dance, theatre and film. Further these programs help illuminate the Asian-American experience through the Basement Workshop.



BETTER BOYS FOUNDATION
1512 SOUTH PULASKI ROAD
CHICAGO, ILLINOIS 60623

The Better Boys Foundation Youth Theatre program teaches youth directing, set design, acting, makeup and theatre management. Senior members participate in tutorial programs designed for younger members. Comprised of workshops, Youth Theatre benefits 84 youths. Workshops culminate in a children's play providing the youth with practical application of their skills.

THE BEYOND BAROQUE CENTER
1639 WEST WASHINGTON BOULEVARD
VENICE, CALIFORNIA 90291

Beyond Baroque Center is a multi-arts program in Venice, California. Although it is virtually unrestricted in arts presentation, focus is on the literary. The Center operates workshops for all ages. Examples are the Venice Poetry Workshop, two for teenage poetry and another for autobiographical fictions. Most meet weekly and are attended by guests as well as participants.

Profile

Beyond Baroque keeps contact with the community in and around this near-Los Angeles town through its own publications. These are the avant-garde *Beyond Baroque/Newsforms* and the popular *Newsletters*. Both are distributed free to 8,500 residents.

Presentations are full and ranging. Their summer festival combines music, theatre and poetry. Most of these well-received presentations take place in their own building consisting of a library, a gallery and multi-purpose areas.

Out of town poets, as well as those from the neighborhood, are presented frequently. Shows of community painting and sculpture are also held.

Beyond Baroque in Venice is simply a whole arts scene.

BIDWELL STREET UNITED
PRESBYTERIAN CHURCH
BIDWELL AND LIVERPOOL STREETS
PITTSBURGH, PENNSYLVANIA 15233

This is a music education program offering the Black community of Pittsburgh's Northside instruction in musical instruments. Composing, scoring and music arrangements are also included and have resulted in small productions being presented to the community. Artists working in the project also serve the area public schools, thus expanding the number of youngsters receiving the benefits of the Bidwell music program.

BIRMINGHAM CREATIVE DANCE GROUP
1054 SOUTH 32ND STREET
BIRMINGHAM, ALABAMA 35205

In existence since 1967, the Birmingham Creative Dance Group conducts a school of dance offering its community three dance techniques: Modern, classical and ethnic. Teenagers and young adults form the nucleus of dancers appearing with the Birmingham Civic Opera and Symphony Orchestra Youth Concerts. The group has been instrumental in bringing professional dance companies to Birmingham.

THE BLACK ACADEMY OF MUSIC
722 18TH AVENUE
SEATTLE, WASHINGTON 98122

The goal of the training program of the Academy is to offer young and old, White and Black, Asian and Chicano an opportunity to learn and be a part of the American Jazz scene.

Profile

The Academy's National Artist-in-Residence project provides quality music instruction and technique for the school's instructors, offers reinforcement in music for Seattle's public school teachers and offers person-to-musician experience for community residents and musicians.

The Prison Culture Enrichment Program provides increased arts exposure, awareness and creative expression for the inmates of

the 4 Washington correctional institutions. Concerts, workshops and individual instruction are offered to residents. The prison project also increases the sensitivity and educational capability of the staffs.

The Black Academy of Music, or BAM as it is often called, offers a diverse and productive arts program featuring services for a wide range of Seattle citizens.

**THE BLACK ARTS ASSOCIATION AND MOUNT
VIEW NEIGHBORHOOD CENTER**
614 EAST 9TH AVENUE
ANCHORAGE, ALASKA 99504

A community-oriented organization, the Black Arts Association and Mount View Neighborhood Center helps new residents to adjust within the community environment. Free classes for improved art standards invite a "cross-cultural exchange" between the old and young and the races, as well as foster community involvement and responsibility. These aims are achieved through workshops, exhibitions and performance experiences.

THE BLACK ARTS CULTURAL CENTER, INC.
P.O. BOX 2069
CHAPEL HILL, NORTH CAROLINA 27514

The Center offers workshops in crafts such as needlework, weaving, batik and jewelry-making, as well as instruction in dance and drama. The group hopes to raise the community's arts consciousness and, in so doing, raise cultural self-awareness, using art as a medium. The Black Arts Cultural Center focuses on the practical application of the arts with the long-range goal of enhancement of the community-at-large.

BLACK LIGHT EXPLOSION COMPANY
330 GROVE STREET
SAN FRANCISCO, CALIFORNIA

Known as a "storehouse of energy," the Black Light Explosion Company generates the institutionalization of cultural activity in San Francisco. It is comprised of a multi-discipline performing arts school and community center that train adolescents and adults in music, drama and dance. It also converts the artistic energy of the community into productive societal energy.

BLACK THEATRE TROUPE, INC.
335 EAST ALVARADO STREET
PHOENIX, ARIZONA 85004

The current emphasis of this theatre troupe is on increased recruitment and training of technicians to augment the group's ability to completely mount and stage its own productions. There are also continuing efforts in raising the level of professional excellence within the Black Theatre Troupe as a whole in order to ensure the quality of offerings to its growing audience.

THE BLOOMINGDALE HOUSE OF MUSIC
323 WEST 108TH STREET
NEW YORK CITY 10025

The Bloomingdale House of Music sponsors 4 programs for the community. The Orff Schulwerk project serves students from 6 neighborhood public schools whose enrollment is primarily multi-ethnic. The Artists-In-Residence project presents 6 professional musicians to public school students. Up to 100 live concerts were enjoyed by school audiences. The Community Orchestra is a group composed of young, talented musicians, and the Community Concert Series presents neighborhood music concerts on Monday evenings and Sunday afternoons. The entire Bloomingdale effort provides educational and lively arts experience for the New York community.

BOYS HARBOR, INC.
19 EAST 94TH STREET
NEW YORK CITY 10028

After-school workshops in dance, instrumental and choral music and theatre arts are offered at this center. Boys Harbor also features an alternative school for 50 youngsters who have found the program more appealing than the traditional school. Boys come from the East Harlem area and are encouraged to pursue careers in the arts. Advanced students in each field maintain an active, rigorous performance schedule. Plans call for expansion of all programs and facilities.

BROOKLINE ARTS CENTER, INC.
86 MONMOUTH STREET
BROOKLINE, MASSACHUSETTS 02146

Two concepts characterize the approach of the Brookline Arts Center: the nurturing of art appreciation in pre-schoolers to age 6 and adult instruction on the methodology for obtaining that appreciation. Children's classes at the Center embrace traditional art areas such as American-Indian Arts. Adult classes incorporate community facilities such as day care centers and after-school programs to demonstrate the "Community Outreach" concept.

BROWN UNIVERSITY
RITES & REASON
BROWN UNIVERSITY
PROVIDENCE, RHODE ISLAND 02912

Original works "of particular interest to people of Afro-American heritage" are produced by Rites and Reason. A cultural arts program extending from Brown University to the Providence community, it involves faculty, students and staff people in efforts with community residents in "creating and producing works that interpret and celebrate the New World experience of African-American people." Principal media are community workshops and summer street theatre.

BUFFALO BLACK DANCE WORKSHOP, INC.
11 EAST UTICA STREET
BUFFALO, NEW YORK 14209

The Buffalo Black Dance Workshop in New York State is housed in the School of Movement. Students are taught physical fitness, karate and drumming, in addition to dance. The school is open Mondays through Fridays and comprised

of a 40-hour class week with instruction for approximately 200 students, many of whom are given scholarships. Another program within the school entitled the "Guest Artist Program" offers master classes, lectures and concerts paralleling the school's curriculum.

CAPITOL BALLET GUILD
THE EMANUEL DANCE CENTER
1200 DELAFIELD PLACE, NORTHWEST
WASHINGTON, D.C. 20011

An outgrowth of the Guild's Project Dance, the Emanuel Dance Center is a dance education program for children living in the Anacostia area of the city. Located in the parish house of the Emanuel Church, the project will offer Saturday studio classes in dance, as well as music and painting. Children 5-12 will be taught by professionally trained dancers, educators and artists in other fields.

Profile

The Capitol Ballet Company is an outgrowth of the 35-year-old Jones-Haywood School of Ballet, which has helped make the nation's capital an active dance center. Grounded in the philosophy and regimen of classic ballet, the school and company are committed to the rigorous training of young Black dancers, and maintains an open-door policy for all wishing to enter.

The program not only has identified potential professionals, but has worked with them, helping them to achieve knowledge, experience and professional employment. Many of its graduates have gone on to other cities, companies and shows.

The Guild's Project Dance is geared toward the training of dance instructors who can work with economically deprived inner-city youths, and functions predominantly during the summer months. The company now performs regularly throughout the year and works to secure bus transportation for school children. Its repertory includes classic, modern and jazz productions.



CARNEGIE INSTITUTE
SELMA BURKE ART CENTER
4400 FORBES AVENUE
PITTSBURGH, PENNSYLVANIA 15213

Stimulating artistic creativity and cultural awareness "among often short-changed minorities," the Selma Burke Art Center is sponsored by the Carnegie Institute as a community extension of its academic effort. Its program provides professional instruction in ceramics, pottery, dance, audio-visual communication, drawing, painting, drama, photography and weaving. These regularly scheduled classes are for children as well as adults.

CARPETBAG THEATRE
1936 PROSPECT PLACE, SOUTHEAST
KNOXVILLE, TENNESSEE 37915

The Carpetbag Theatre has been serving the Knoxville community since its 1971 state charter. The theatre has provided cultural experiences through its "Blacks in Flicks" drama, poetry and music programs. One such music program was the 10-week "Ellington Experience." The Theatre encourages participation of professionals from various regions to facilitate an exchange of talent and knowledge for the community.

THE CENTER FOR CHAMBER MUSIC AT
APPLE HILL FARM, INC.
EAST SULLIVAN, NEW HAMPSHIRE 03445

The Center's funded project is "Artists In The Community," a program for development of 60 young musicians who form the core of the Monadnock Youth Symphony. The intensive, private instruction is provided regardless of the student's ability to pay. Courses include theory, ensemble and orchestra with a 1-week intensive summer session at Apple Hill. The project is directed toward producing well-trained musicians in a rural community to enrich both the student musicians and their community audience.

CENTRAL AREA CITIZEN'S COMMITTEE
BLACK ARTS/WEST
3406 EAST UNION STREET
SEATTLE, WASHINGTON 98122

Black Arts/West is a multi-arts, community-based organization committed to bringing viable arts to the Seattle Black community and to the American community-at-large. The various programs encompass the visual and performing arts, and professional artists are employed to implement both. Black Arts/West is a successful full arts cultural center in an urban setting.

CENTRAL PENNSYLVANIA VILLAGE
CRAFTS, INC.
P.O. BOX 85
BOALSBURG, PENNSYLVANIA 16827

Restoring rustic quality and design to village craftsmanship is the aim of the Central Pennsylvania Village Crafts, Inc. Bicentennial buffs will delight in the revival and adaptation of crafts from that era. Production of salable craftwork utilizes the media of metal, wood, natural materials, fabrics and weaving. The program trains approximately 300 craftsmen centers throughout central Pennsylvania.

CENTRO NACIONAL DE LAS ARTES
SAN JUAN, PUERTO RICO 00905

The focus of Centro Nacional de las Artes is a theoretical and practical exposure of the arts to those interested members of its community unable to afford arts education in traditional schools. The school is nonprofit and tailors its curriculum to the individual and collective needs of the students and community. The curriculum includes 11 workshops in the performing and visual arts and crafts and is facilitated by a professionally experienced staff.

THE CHANGING SCENE
1527-½ CHAMPA STREET
DENVER, COLORADO 80202

This is a pilot project designed to give Denver public elementary school students dance experience on a continuing basis. Classes will be taught by 4 artist/teachers and classes will include music-dance, design-dance, math-dance and poetry-dance. Teachers will also participate in the dance workshops. About 1,250 students will take part in the project, which is planned for expansion to other schools in the district.

CHARLIE PARKER MEMORIAL FOUNDATION
1324 PASEO
KANSAS CITY, MISSOURI 64108

In operation for 4 years, the Charlie Parker Memorial Foundation gives instrumental and vocal instruction to over 300 youths and older students. It has also expanded its program to include the visual and theatre arts, as well as dance. An annual all-star jazz concert is presented, and jazz musicians who played with Charlie Parker, the late great saxophonist, regularly visit the project. The Foundation has also expanded its program to 2 new sites, providing arts exposure and training to other neighborhoods.



CHILDREN'S ART CARNIVAL
12 HAMILTON TERRACE
NEW YORK CITY 10031

Children's Art Carnival is a program serving many of the students in New York City's public schools. Regularly scheduled classes, workshops and exhibitions focus on art made by children. There are classes in puppetry, painting, collage, 3-D construction, clothing design and drawing.

Profile

The Children's Art Carnival is a unique approach to relevant arts education for young students of the city. The focus is education, with the visual arts serving as the foundation and tool. Carnival teachers have developed a Creative Reading Program under Title I auspices. Children are taught to read through the arts, which are utilized to create awareness.

CIRCUS WAGON THEATRE
UNIVERSITY OF RHODE ISLAND
THEATRE DEPARTMENT
KINGSTON, RHODE ISLAND 02882

Created 4 years ago, Circus Wagon Theatre is a touring, performing and workshop arts project that has been seen by over 100,000 children. The group creates shows about contemporary life and presents them in a format of acting, gymnastics, mime and circus technique which take place from the bed of a trailer truck equipped with mats, trampoline, swing ropes and bars. Workshop students learn basic skills in acting, tumbling, mime and clown!

CITYARTS WORKSHOP, INC.
58 LUDLOW STREET
NEW YORK CITY 10002

Cityarts helps community people produce art for the city. Now in its 8th year, the program has successfully carried out a mandate for public art, taking the visual arts out of the studio and gallery and putting them in the street.

Profile

Cityarts' plans call for the creation of 9 mural projects, involving professional artists and neighborhood aspirants working together to enhance their urban environment. All projects are designed to educate and train low-income residents, making them capable of changing their own street scenes.

Wall sites are chosen by public request. Two months are spent in planning and mock-up of the mural, and 2 months are allowed

for implementation. Between 350 and 400 youths from the Lower East Side are intensively involved in the program.

Cityarts Resource Center provides supportive arts workshops and most actively functions between the months of September and May. Local community artists and students receive instruction and training in the visual arts with emphasis on the production of art for public places.

CITY OF LONG BEACH
INNER CITY CULTURAL CENTER
CITY HALL—205 WEST BROADWAY
LONG BEACH, CALIFORNIA 90802

The Inner City Cultural Center, I.C.C.C., programs are directed toward Black and Spanish surname youth and are designed to expose and instruct them in theatre arts and production crafts, such as set, lighting and costume design. Thirty-two weeks of instruction are given per year, and demonstrations are scheduled at 8-week intervals to give students a chance to perform. The Long Beach Recreation Department assists at the Center by providing a facility at King Park.

CITY OF PAWTUCKET
YOUNG PEOPLE IN THE ARTS
CITY HALL
PAWTUCKET, RHODE ISLAND 02860

With the intention of providing area youth with a unique artistic experience and enriching the cultural environment of the community, the program offers professionally directed workshops in mime, theatre technique and dance. Services of the Rhode Island Modern Dance Repertory Company are being used to produce a multi-arts presentation as part of the community's Bicentennial activities.

COLLECTIVE BLACK ARTISTS, INC.
P.O. BOX 94 — TIMES SQUARE STATION
NEW YORK CITY 10036

Collective Black Artists, Inc., is the sponsor of "Black Music in the Americas," a program tracing the history and current direction of music. It identifies, defines and illuminates the significant contributions of Black Americans in the creation of the art form called improvisation, as well as in jazz. Courses are taught by tapes, slide presentations and guest lecturers.

COMMUNICATIVE ARTS ACADEMY
P. O. BOX 168
COMPTON, CALIFORNIA 90220

Over 200 youth and young adults are involved in the educational program of the Academy, which offers courses in theatre, photography, dance, graphic arts and music. Participants in the program, in turn, give free arts services to their community, and plans call for a production schedule of 20 performances to be given by the Academy for community exposure and enrichment.

COMMUNITY ASSOCIATION OF SCHOOLS
FOR THE ARTS (CASA)
3207 WASHINGTON STREET
ST. LOUIS, MISSOURI 63103

CASA concentrates its programs on individuals and groups in the community without regard for age, race or socioeconomic status. It is an art program for all. Its major artistic focus is in music and the training of musicians. By grouping together the beginner and the advanced student, models for motivation become an inherent part of the program.

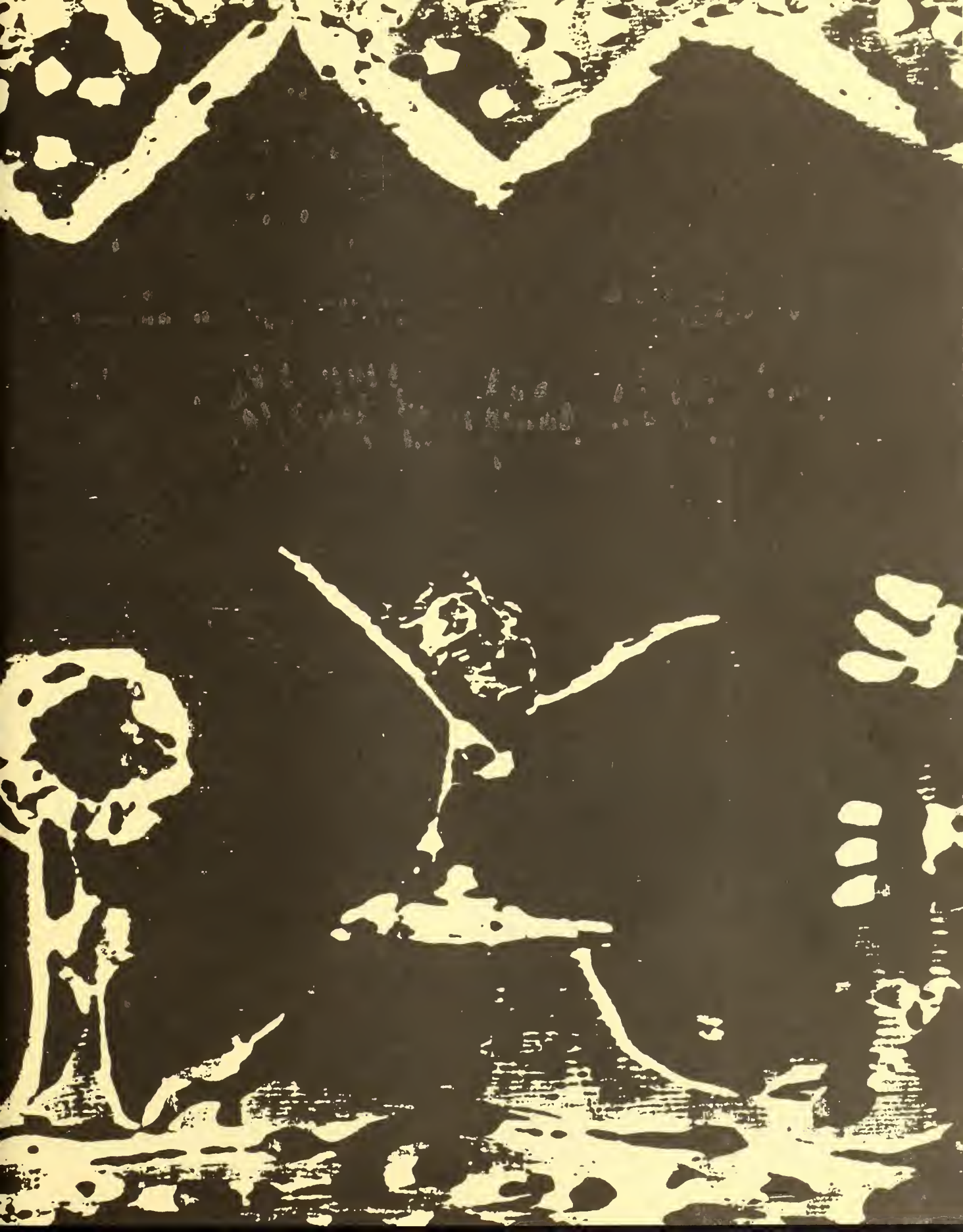
Profile

CASA, with the completion of a merger of the St. Louis Institute of Music and the Community School of Music, has inaugurated programs in music, dance, the visual arts, drama and mime. Training is enhanced by concerts, exhibitions, competitions and public performances.

CASA students are exposed to quality and professional instruction, and advanced students have the opportunity to go on to higher education through the Conservatory.

Tuition is on a sliding-rate scale, while many students are on full and partial scholarships. A concerted effort is made to recruit and secure both students and teachers with broad ethnic-cultural backgrounds.

The "community schools" are in 4 locations in the area, allowing wider access to the St. Louis community.



COMMUNITY CENTER FOR THE ARTS,
SYRACUSE AND ONANDAGA COUNTY, INC.
339 EAST ONANDAGA STREET
SYRACUSE, NEW YORK 13202

The Community Center for the Arts is a new school located in downtown Syracuse at a YMCA site. Over 400 students attend classes in music, drama and the visual arts. The majority of the students are not charged for instruction. The professional faculty is made up of local artists and teachers from multi-racial and multi-cultural backgrounds. The curriculum ranges from classical to jazz to ethnic art forms, such as Black choral music and African percussion.

COMMUNITY CRAFTS WORKSHOP, INC.
11 LISBON STREET
LEWISTON, MAINE 04240

Craftschool is an arts instruction program that serves both urban and rural communities. Tuition is low, and 20 percent of all class space is reserved for scholarship students. When more than 2 families request it, free babysitting is also provided, enabling young mothers the opportunity to enjoy the workshops. In cooperation with the YWCA, Craftschool now offers classes for children under 14. The program supplements the efforts of the Lewiston School System, which has been unable to provide regular arts instruction to all of its students.

COMMUNITY ENVIRONMENTS
92 GROVE STREET
NEW YORK CITY 10014

Community Environments operates locally for the residents of the Washington Heights-Inwood community, as well as for members of the city-at-large. Thirteen strategically located workshop sites will be used to focus on the need for identification of the community with its own cultural "environment." Some of the sites are the Bronx and Brooklyn Museums, Fort Washington Senior Center, the Washington Heights United Methodist Church and the Metropolitan Museum of Art. The local and city-wide projects will operate year-round.

COMMUNITY FILM WORKSHOP COUNCIL, INC.
62 WEST 45TH STREET
NEW YORK CITY 10036

The Inter-Borough Media Center (IBMC) utilizes video technology as an instructional tool for those in the performing arts. Video is also used in bringing arts expression and exposure to senior citizens and the handicapped. Funding is being requested to continue these efforts, as well as to broaden them to include a wider range of people from different ethnic, racial and religious backgrounds. Inner city residents at all levels can heighten their awareness and have access to, and also usage of, the different media art forms through this particular program.

COMMUNITY FILM WORKSHOP OF CHICAGO
441 NORTH CLARK STREET
CHICAGO, ILLINOIS 60610

The Film Workshop offers 12-week courses of intensive technical instruction to classes of 10 to 12 students. Classes run at least 6 hours a day, 5 days a week, and each student scripts, shoots and edits his own 2-minute black and white film. Cooperatively, each class produces one, 15-minute color film. Trainees visit area video locations in the final weeks of training. Graduating students are placed as interns with various film producing organizations. After successful completion of the 3- to 6-months internship, trainees are recommended for regular employment.

CONCEPT EAST, INC.
60 EAST HARPER AVENUE
DETROIT, MICHIGAN

Concept East began its theatre career 9 years ago and has since grown in both facility and arts programming. Plans are being made for a summer arts festival that will feature over 30 local arts projects. Concept East has become an all-encompassing community cultural center that is the gathering place for artists and audiences alike.

THE COOPER UNION
111 FOURTH AVENUE
NEW YORK CITY 10003

Cooper Union sponsors a Saturday Art Program for area high school students. Instruction is done by Cooper Union undergraduate students under supervision of the Dean, and classes are now held in the refurbished Cooper Union Foundation Building. It is the hope of the administration and staff that participating youths will be encouraged to pursue higher education through experiencing the college environment. Class enrollment has grown to 160 students.

COSANTI FOUNDATION
433 DOUBLETREE ROAD
COTTSDALE, ARIZONA 85253

The Cosanti Foundation, established by architect Paolo Soleri, has focused its educational activities since 1969 on Arcosanti. The Arcosanti Workshop Program consists of one-week programs which include discussion seminars in Soleri's Urban Methodology, architectural experimentation, and research and instruction in several different construction processes and techniques under the direction of Soleri and his assistants.

COUNCIL OF SOUTHERN MOUNTAINS
APPALSHOP
DRAWER N
CLINTWOOD, VIRGINIA 24228

The Mountain Workshop is a writing and photography project serving the mountain regions of Kentucky, North Carolina, Tennessee, Virginia and West Virginia. Plans call for regular production of *Mountain Review*, a periodical of creative writing and photography. Appalshop, in Whitesburg, Kentucky, provides staff and space for ongoing photography workshops. Portable units are taken to mountain areas to expose and instruct people who are not able to go to town.

Profile

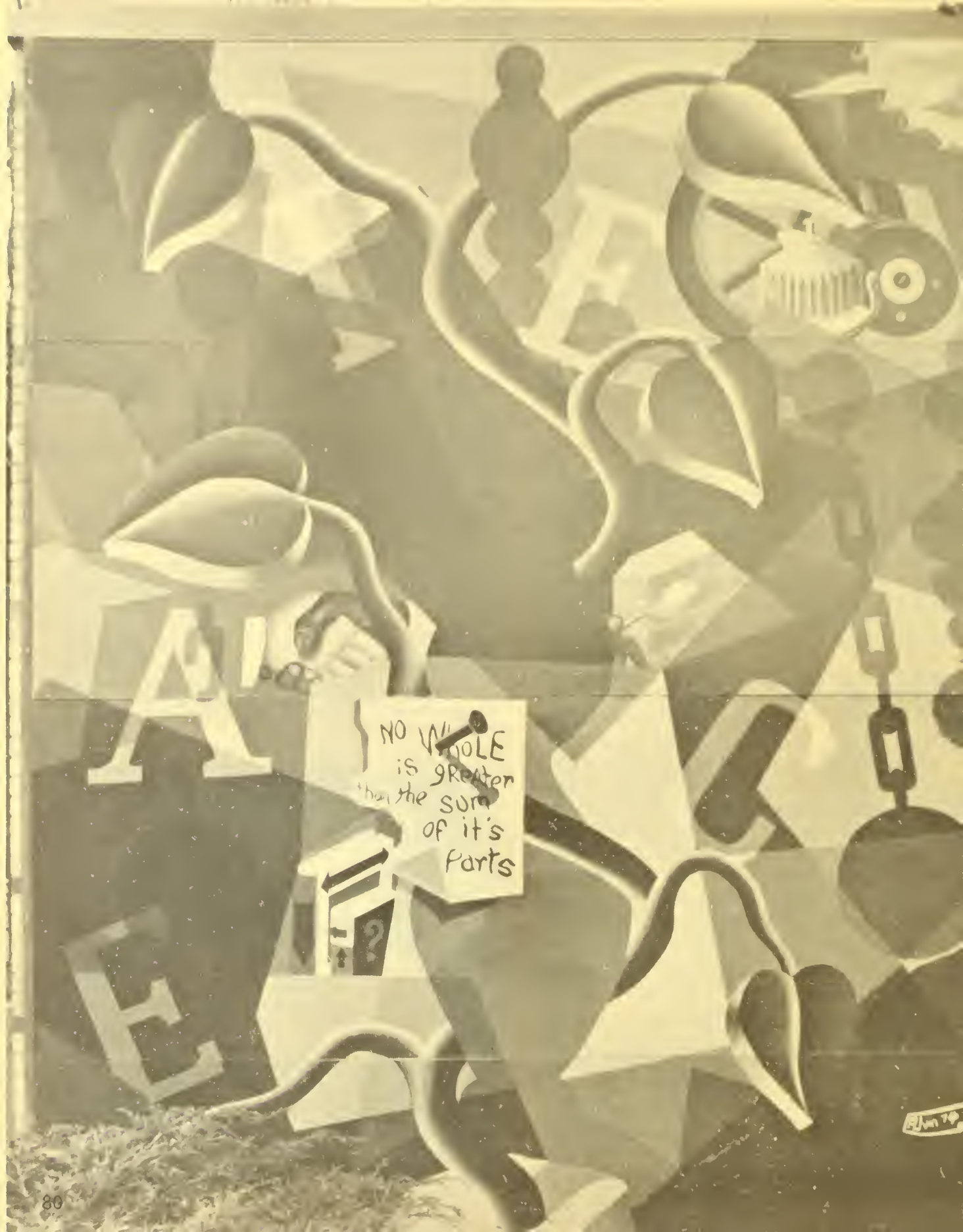
Appalshop, Inc., originally called the Appalachian Film Workshop, has expanded its services to include the quarterly publication of *Mountain Review*, a journal that features photography, works of poets, as well as articles by high school students who participate in the Appalshop writer's workshop. The writings present the impressions of people whose roots are in the Appalachian Mountains, and who write with deep understanding of their subjects and locale.

Workshops are given in video, film and radio equipment. Tape recorders allow for interviewing artists and craftsmen, and college students, along with other community artisans, participate at Appalshop. Various aspects of journal production, editing, distribution and advertising are taught at the Center.

CROSSROADS COMMUNITY
THE FARM
1499 POTRERO AVENUE
SAN FRANCISCO, CALIFORNIA 94110

In an attempt to suggest an alternative to urban survival on many artistic levels, The Farm provides free workshops to the surrounding multi-ethnic community. Included are a women's dance collective and "The Muralists," Chicano artists who use their artwork to make their community more livable. A portion of the existing landsite is being converted into a pasture-park and community garden. A cooperative art gallery shows the works of 24 Third World artists.





NO WHOLE
is greater
than the sum
of it's
parts

CULTURAL COUNCIL FOUNDATION
CHARAS, INC.
41 EAST 65TH STREET
NEW YORK CITY

Charas, Inc., is a research and education program that is directed toward finding alternatives in housing and the environment. For the past 4 years, Charas, with the guidance of Buckminster Fuller, has explored and constructed low-cost domes for recreational and educational use.

Profile

This project and its participants have done in-depth study of the use of the geodesic dome as a multi-purpose environmental shell for use in schools, residences and arts-recreational facilities. An educational comic book has been developed for instruction in the mathematics of the dome concept. The pipe dome-membrane structure-has been utilized for street theatre and is seen as a viable instrument for community economic development. Charas is currently undertaking a project in Puerto Rico in cooperation with university architecture students and volunteers.

CULTURAL COUNCIL FOUNDATION
EL TEATRO AMBULANTE
41 EAST 65TH STREET
NEW YORK CITY 10021

El Teatro's program calls for a formal series of workshops in playwriting, set design and construction, costuming, poetry, music and mime. An effort of the Puerto Rican community, the program draws thematically upon cultural experience, and works are directed primarily to Puerto Rican audiences and neighborhood participation. Its present repertoire of fine plays numbers 8.

CULTURAL COUNCIL FOUNDATION
FOURTH STREET "i"
41 EAST 65TH STREET
NEW YORK CITY

The Fourth Street "i" is a community magazine operating for 5 years on the Lower East Side. The goals of this community-based program are to create an authentic cultural community expression as a relevant cultural resource to the schools, thereby creating alternative education materials

dealing with the lives of minority groups. This program conducts apprenticeship training in creative writing, photography, layout, illustration, reporting, editing, administration and marketing, which results in the publication of community cultural magazines.

CULTURAL COUNCIL FOUNDATION
LA SEMILLA
523 EAST 6TH STREET
NEW YORK CITY 10009

La Semilla seeks to motivate the youth of the diverse economic and cultural community which it serves toward becoming artists, teachers and professionals. The majority of participants who have reached some level of expertise have become more involved in recruiting and teaching within the program than in pursuing personal careers in the arts. Liaison has been established with the public schools to provide training and community poster services.

CULTURAL COUNCIL FOUNDATION
THE PRINTSHOP
41 EAST 65TH STREET
NEW YORK CITY 10021

Workshops in etching, silkscreen, photo-techniques, photography, fabric printing poster and book design make up the 3-hour weekly workshops. Coverage has been extended to children and senior citizens. A goal of The Printshop project is self-sufficiency, both for the project and participants, through such revenue-producing activities as print marketing and poster services.

CULTURE IN BLACK AND WHITE
603 DELAWARE STREET
MOBILE, ALABAMA 36603

This is a free instruction program for economically deprived youths 5 to 18 years old. Drama, music, dance, ceramics and other visual arts, as well as creative writing classes, are offered. Because there are no art teachers in the Mobile public schools, this program was created to fill that void. Students are exposed to cultural activities in the metropolitan area. Over 400 students participate in the program yearly.

CUMBERLAND MUSEUM, INC.
DRAWER "G"
CLINTWOOD, VIRGINIA 24228

Cumberland Museum is a gallery-museum featuring mountain crafts and artifacts. Community artists are encouraged to create works for the gallery, thus building a significant collection of mountain arts and crafts for viewing by members of this remote region. Workshops are held in weaving, wood and stone sculpture, poetry and oral history, and all eligible and interested people are welcome.

THE DANCE THEATRE OF BOSTON SCHOOL
& COMPANY, INC.
560 HARRISON AVENUE
BOSTON, MASSACHUSETTS 02118

The goal of this dance program is threefold: to provide dance experience for those who otherwise would not have the opportunity; to train and develop professional dancers and dance teachers; and to provide dancers for its resident company. The Dance Theatre of Boston directs its resources and expertise to the low-income minority youth of the area, attempting to maximize their creative potential.

DANCE THEATRE OF HARLEM, INC.
466 WEST 152ND STREET
NEW YORK CITY 10031

The particular segment of Dance Theatre of Harlem that has received support from Expansion Arts is that of training apprentices in the areas of wardrobe, stagecraft and music. On-the-job training is given to youth to enable them to compete in the marketplace. They learn to fabricate costumes, sets and lighting effects for Dance Theatre. The sewing workshop and music accompanist apprentices are immediately put to work, thereby gaining a real work experience, which will further prepare them for occupational competition.

DANCE VISIONS, INC.
P.O. BOX 782
NEW YORK CITY 10001

Dance Visions Workshop is a community-directed program, offering 14 dance classes per week in the area of African form, ballet, jazz and modern technique. Teacher/performers from the Sounds in Motion Company form the faculty of the workshop, which in turn helps them in their own sense of community service and professional development. Youth, as well as adults, from the Harlem community are welcome at Dance Visions, as it seeks to expand creative consciousness.



DASHIKI PROJECT THEATRE
P.O. BOX 8323
NEW ORLEANS, LOUISIANA 70182

This New Orleans group operates in and for the inner-city community, offering instruction and hands-on experience in theatre, dance and graphic arts. Dashiki Project Theatre regularly presents its center students in performances, allowing them to share their new skills with their own community. Both youth and adults participate in the arts workshop and special summer projects are held for teenagers of the area.

DAYTON CONTEMPORARY DANCE GUILD/
DAYTON COMPREHENSIVE MANPOWER
CENTER
2900 WEST 2ND STREET
DAYTON, OHIO 45417

This dance organization has been in operation since 1947 and is a dance training ground for students 10 to 30 years of age. Its thrust is a regional one, and the group was recently admitted to the professional Northeast Region Ballet Association. The Dance Guild plans to choreograph 3 new dances, perform in Bicentennial activities, as well as pursue its ongoing goal for inclusion of more minority dancers in American classical and contemporary production.



D.C. BLACK REPERTORY TRAINING CENTER
4935 GEORGIA AVENUE, NORTHWEST
WASHINGTON, D.C. 20011

Having originated in 1971, the training arm of the D.C. Black Repertory Company has concentrated its training program on more than 200 aspiring actors and technicians. Moving to an annex in 1974, the Training Center is better able to develop a formal educational structure to serve its students. Classes are given in theatre productions, directing, advance movement and dance, vocal repertory and experimental theatre. The facility also houses supplementary activities such as a gallery, nursery, studios, printing shop and small theatre. The Center provides continuous support for the parent group.

DEPARTMENT OF PARKS AND RECREATION
MULTIGRAPHICS
CITY OF STILLWATER
P.O. BOX 631
STILLWATER, OKLAHOMA 74074

Established in 1971 and operating its program out of a barn, Multigraphics has expanded its curricula, student enrollment and community interest. Now housed in a new facility, the program serves nearly 275 students, attending classes on a trimester basis. Instruction includes the areas of ceramics,

weaving, macrame, textile design, metal sculpture, silk-screen and, most recently, glass blowing.

DIXWELL CHILDREN'S CREATIVE ARTS
CENTER
217 DIXWELL AVENUE
NEW HAVEN, CONNECTICUT 06511

The Dixwell Creative Arts Program is an outgrowth from the realization that inner-city youth have little or no opportunity to actively engage in structured arts experiences. It is felt that recognition of latent capabilities is enhanced through active involvement in the arts, a philosophy inherent to the program of the Dixwell Center. Instruction is given in piano, guitar and other orchestral instruments, dance, drama and the visual arts.

DOWNTOWN COMMUNITY TV CENTER, INC.
153 CENTRE STREET
NEW YORK CITY 10013

This television art workshop offers 50 free classes to residents in the city with particular emphasis on those residing in Chinatown and the Lower East Side. Instruction covers video production from shooting through editing. The Center has served 1,500 students in the past 3 years and caters to the needs of those unable to pay. An equipment bank loans camera supplies to participants, thereby removing an additional roadblock to total involvement. Three hundred TV programs have been produced to date.

EAST BAY COMMUNITY ARTS PROJECT, INC.
P.O. BOX 4465
BERKELEY, CALIFORNIA 94704

East Bay administers the Alameda County Juvenile Justice Art/Internship Project serving nearly 2,400 youths who have been involved in delinquency charges. The program is one of instruction in visual and performing arts. The group's goals are to provide arts workshops to juveniles in group homes, to provide schools for socially disabled youth and to participate in local preventive and rehabilitative efforts for juveniles. Emphasis is on using the arts as a tool for therapy and awareness growth.

EAST WEST PLAYERS, INC.
4424 SANTA MONICA BOULEVARD
LOS ANGELES, CALIFORNIA 90029

This is a theatre organization dedicated to bringing together Asian-American artists and artists of other ethnic backgrounds to share the artistic acts of learning, experimentation and creative development. It is hoped that the efforts of the group and its programs help to form a bridge between the cultures of the East and West.

Profile

East West Players generally mounts 4 major training productions of its workshop theatre as well as 4 children's plays that tour the Southland regions. Nine-week training workshops are given in acting, directing, cold reading, lighting and set design, dance, karate and theatre management, to name a few.

During the Bicentennial celebration year, East West Players will go on a 3-month tour of the West Coast. The tour will present students and professionals performing from a repertoire of 3 adult plays and 3 children's plays. Group discussions on theatre will follow productions.

EBONY TALENT CREATIVE ARTS
FOUNDATIONS, INC.
8949 SOUTH STONY ISLAND AVENUE
CHICAGO, ILLINOIS 60617

This group organizes its resources around instruction and exposure to theatre arts and crafts for community people. It encourages the development of talent within its own group, as well as works for the artistic development of other community organizations. There is both an adult and children's theatre company. Plans also call for the establishment of a small 250-seat community theatre.

EDUCATIONAL BROADCASTING
CORPORATION
356 WEST 58TH STREET
NEW YORK CITY 10019

The WNET 13 Television Training School gives free training and placement service to young participants from low-income and minority groups. The program facilitates their entering the field at a professional level.

Profile

This project of the New York City Educational Television Network involves the training of approximately 50 students during a 35-week class schedule. The students will be broken into 2 groups, and qualified students will be subsequently selected for "work training" program which provides advanced on-the-job experience, an invaluable asset for gaining entry into the respective unions.

The television and film industries offer wide-ranging opportunities for trained personnel, and WNET 13 has realistically addressed the need for providing such experiential training for the disadvantaged youth. Many of the program's graduates have joined the industry in New York and other cities.

EL COQUI, INC.
SYLVIA DE VILLARD
BOX S-2225
SAN JUAN, PUERTO RICO 00903

El Coqui is establishing Puerto Rico's first folkloric theatre dance center, El Centro Pales, to present the works of the island's authors, dramatists and choreographers. The center will give its performances on the weekends, while the week will be devoted to instruction, training and rehearsals. El Coqui grew out of a group started in 1965 at the University of Puerto Rico and has been steadily performing throughout the islands and the United States.

EL NUEVO TEATRO POBRE DE AMERICA
161 WEST 87TH STREET
NEW YORK CITY 10024

Emerging out of a workshop program begun in 1968, Nuevo Teatro is dedicated to strengthening the awareness of Puerto Rican history and culture. The group operates in both Puerto Rico and New York City, and through the physical link with the homeland, the company is able to accurately reflect its own cultural veracity. The Criollo presence as reflected in the life of the island's coastal barrios is one of the themes that is explored by the company. The group will perform mainly in San Juan and neighboring islands.



FEDERATION OF COMMUNITIES IN SERVICE
OCIS ARTS

1009 SKY BLUE LANE
KNOXVILLE, TENNESSEE 37919

This Appalachian-based program promotes the development of crafts skills for greater cultural self-awareness, confidence and artistic growth. The coordinated program also includes instruction in filmmaking, drama and music. Operating in a church facility, the program serves a multi-racial and economically diverse community. Current focus is on the emerging urban Appalachian culture.

NORTHEAST YMC-YWCA
145 50TH STREET NORTHEAST
WASHINGTON, D.C. 20019

The far Northeast quadrant of Washington, traditionally isolated from arts activity, is now being served through the efforts of the Christian Association. Low-income children, teenagers and senior citizens are instructed in the various arts disciplines in which they have expressed interest. Students are also taught learning survival techniques and are given a perspective view of African and Afro-American cultures. Classes include crafts, visual arts, drama, dance and music.

FLOATING FOUNDATION OF PHOTOGRAPHY
WEST 79TH STREET BOAT BASIN
NEW YORK CITY 10024

Growing out of its first prison arts program at Ossining Correctional Facility in 1971, the Floating Foundation has continued to serve former inmates at its workshop base. Its program is for the entire family and teaches photography as an art and expression-oriented medium. Regular exhibits of students' work are held. Graduates have found employment with the Foundation, as well as in the business and arts communities.

FONDO DEL SOL/SACA
2112 R STREET, NORTHWEST
WASHINGTON, D.C. 20009

The activity of Fondo del Sol concentrates on increased awareness of the Spanish-American heritage and culture of the Spanish-speaking residents of this country. This is done through an organized mural instruction and production program geared to provide ethnically relevant public art for Washington. The group interacts and collaborates with other ethnic art groups in the city and is publishing a bilingual brochure on its workshop activities for information purposes. Fondo del Sol will also participate in Bicentennial activities during the summer of celebration.

FORUM/CENTER FOR THE ARTS
CREATHON THEATRE
1570 GILPIN STREET
DENVER, COLORADO

The Forum provides free classes after school in the visual arts, dance, drama, photography, cooking, carpentry and crafts. Elementary children from the inner-city area are the focus of the after-school program. Evening classes are also held to enable teenagers access to the instruction and training. Forum philosophy is centered around the idea that disadvantaged youth benefit from individual attention, generally unavailable to them in their regular settings.

Profile

The Creathon Theatre provides the setting for talented artists to explore the theatre arts, to express themselves and to become acquainted with works of Afro-Americans. Creathon offers classes and experience in directing, acting, lighting, makeup and stage management.

One of the major thrusts of the theatre group is to close the cultural gap caused by lack of intercultural understanding and communication. The group has seminars featuring invited professionals and interested people from the Denver community and beyond.

The Forum/Center for the Arts is patterned after the settlement houses found in Chicago and the east coast. The Center attempts to encourage participation by extending a warm welcome to all.

FREE ART FORUM
P.O. BOX 1624
SANTA FE, NEW MEXICO 87501

The Free Art Forum serves over 300 youth and adults by providing 18 functional arts workshops. The Forum is also an arts resource and official arts institute for city libraries. The group fulfills the need for arts exposure and training in this northern region of New Mexico and offers a setting for all interested residents to be productively involved in the arts.

FREE CITY PUPPETS, INC.
113 PROSPECT AVENUE
SAN FRANCISCO, CALIFORNIA 94110

Free City Puppets has established an arts center in the Mission District of San Francisco where students are taught puppetry and related crafts. A traveling workshop reaches a larger population, and a storefront has been renovated to teach 12 classes weekly to even more participants. Performances are given throughout the city at parks and recreation centers. Although puppetry is an ancient art form, it has experienced a renaissance of interest and growth in this country as illustrated by Free City Puppets.

THE FREE LIBRARY OF PHILADELPHIA
LOGAN SQUARE
PHILADELPHIA, PENNSYLVANIA 19103

The Free Library project consists of the printing and distribution of the Film Catalog, which lists the library's 16mm collection. The catalog will be culturally structured, with pertinent selections listed in Spanish. The library film catalog will list its current 1,300 holdings, and its ethnic focus will supplement the general subject index of the existing catalog. It is intended to serve Philadelphia's multi-ethnic population.

FROG HOLLOW CRAFT ASSOCIATION
FROG HOLLOW ROAD
MIDDLEBURY, VERMONT 05753

This group provides instruction to approximately 375 fifth and sixth grade public school students for 8-week sessions. The curriculum includes pottery, weaving, woodworking, photography and multi-media art. The Center is also open for regularly programmed instruction, exhibition and professional craft activity for other members of the community.

Profile

The Frog Hollow Craft Center currently has a full educational program for youth and adults, and plans are being implemented for special projects involving senior citizens, scouts, rural citizens, mentally retarded adults and vocational education students. Classes are maintained at a 6-students-per-teacher ratio.

Public school youngsters are bused to the Center by respective schools. Students are encouraged to familiarize themselves with the exhibits at the Center gallery, thereby learning more about professional potential in the craft media. Students are given school credits for the artwork done at the Center.

Selected art pieces will be exhibited at the Middlebury Bicentennial Exhibit to be held during the summer of 1976.

UN ENCOUNTER THEATRE AVALON DRIVE DALY CITY, CALIFORNIA 94015

Un Encounter Theatre is a community project with the unusual but effective theatre approach of insight into self through humor. Encouraging role-playing and improvisation, this group reaches the total population from the young to senior citizen, from the working professional to the institutionalized citizen. Performance workshops emphasize socio-drama reflecting real-life encounters. Theatre arts are taught, as well as practical training in job-seeking.

G.A.M.E., INC. 260 WEST 86TH STREET NEW YORK CITY 10024

G.A.M.E., or Growth through Art and Museum Experience, Inc., is an urban arts organization that provides instruction, materials and exposure on a regularly scheduled basis to teachers and students from New York's public schools. An in-service arts education program has been designed for educators, and a community gallery has been established to show works of teachers, students and parents participating in G.A.M.E.

GLEN ECHO PARK OF THE NATIONAL PARK SERVICE MACARTHUR BOULEVARD GLEN ECHO PARK, MARYLAND

This particular project of the Glen Echo Park complex is addressed to providing arts exposure and experience to the multi-handicapped child, a segment of our population generally not served by any structural arts programming. The purposes of the project are: to provide a resource for teachers in special education; to develop new curricula; to serve as a prototype for other artists and educators; and to encourage the handicapped child to explore his own creative resources. Coordination of the program is done in cooperation with the Muscular Dystrophy Association.

GRAND RAPIDS PUBLIC SCHOOLS CIVIC THEATRE 143 BOSTWICK AVENUE, NORTH GRAND RAPIDS, MICHIGAN 49502

This project provides funds for a Performing Arts Talented Child Program in cooperation with the Grand Rapids Civic Theatre. An Artist-in-Residence Program will provide small-group and individual instruction for talented art students; a study with the master project will provide individualized study on string instruments, also choral group work and percussion with the masters.

GRASSROOTS EXPERIENCE THEATRE P. O. BOX 15122 SAN FRANCISCO, CALIFORNIA 94115

This is a meeting place for artists, a facility for instruction in the arts—both visual and performing—and an exhibition and gallery space. It is also a crossroads for professionals and community talent. Much attention is given, through a periodic newsletter, to communication of information on the arts, particularly data which promote professionalism and self-supporting solvency.

HAIGHT ASHBURY ARTS WORKSHOP
409 CLAYTON STREET
SAN FRANCISCO, CALIFORNIA 94117

The Haight Ashbury Arts Workshop is a community arts organization of 9 separate Haight Ashbury projects, providing art education and outreach in the neighborhood. Groups in the Haight Ashbury Workshop are simultaneously involved in teaching classes and projects that train young people and adults, and in producing and perfecting their own art—whether it be a drama production, a musical group, a mural on Haight Street or a woman's magazine. The continued growth of programs has established the Haight Ashbury Workshop as the organizational nucleus of a permanent cultural facility.

HOUGH AREA DEVELOPMENT CORPORATION
THE HUMANIST THEATRE
7116 EUCLID AVENUE
CLEVELAND, OHIO 44103

The Humanist Theatre is an inner-city enrichment program that is an instrument for spiritual growth and self-awareness for the community. The theatre gives free and open workshops in acting, directing, speech, lighting and set design, costuming and other theatre arts and crafts. The project has been instrumental in discovering and developing new talent that would otherwise have gone unnoticed or ignored. Skill development is the major focus of the program.

HUNTSVILLE BALLET ASSOCIATION
P.O. BOX 1632
HUNTSVILLE, ALABAMA 35807

The Huntsville Ballet offers classical ballet training in lieu of physical education to any and all high school students in the Huntsville area who desire it and who qualify by virtue of physical and mental ability. Students must be enrolled in a public or private high school and must attend a minimum of three ½ hour classes weekly. Because public or school transportation is not available, partial transportation costs are covered from the respective high schools to the Huntsville Ballet and back so that no student will be denied this training because of a lack of transportation.

IDAHO MIGRANT COUNCIL
415 SOUTH 8TH STREET
BOISE, IDAHO 83708

Designed to serve migrant and seasonal farm workers, the Idaho Migrant Council has placed emphasis on cultural programs and activities designed to preserve all facets of Mexican culture, instill and maintain pride in the Mexican and Chicano heritages, and promote intercultural awareness and understanding. Three types of workshops were designed to allow for the preservation of the 3 aspects of culture and heritage. El Teatro Campenino conducts workshops in dramatic techniques, mime, comedy and tragedy. The second workshop will instruct community persons in making pinatas and pottery. The third workshop will provide training in motifs, Indian designs and murals.

JCCEO COMMUNITY THEATRE
BLACK FIRE COMPANY
1728 3RD AVENUE, NORTH
BIRMINGHAM, ALABAMA 35203

The Jefferson County Committee for Economic Opportunity, JCCEO, is the sponsoring agency for the Black Fire Company, a theatre-dance-music group whose original presentations have aroused the aesthetic interest of community residents and art world alike. Begun in 1971, the Community Theatre has grown impressively and is now a part of Birmingham's recognized professional theatre. Utilizing African art forms, founder-artist Vera Marcus has synthesized the Black American experience into a solid theatrical format.

JENKINTOWN MUSIC SCHOOL
547 WASHINGTON LANE
JENKINTOWN, PENNSYLVANIA 19046

Jenkintown Music School will celebrate its 20th anniversary this year, and former students and alumni are expected to return in full force. The music school has been responsible for providing students with individual music instruction. Expansion Arts has helped to support its scholarship program for low-income youngsters who go to Jenkintown from nearby urban areas. Scholarship enrollees make up 10 percent of the school's student body, and plans call for increasing that number.



THE JULIAN COMPANY THEATRE
953 DEFLARO STREET
SAN FRANCISCO, CALIFORNIA 94107

The Julian Company Theatre offers a theatre training forum for the community, consisting of 5 categories of classes and workshops: the Acting Forum, focusing on traditional and experimental approaches; movements for the performer, utilizing Thai Chi, modern and classical techniques; New Plays, presenting the reading and evaluation of new plays; rehearsal and performance labs, centering their attention on Julian Company productions; and Community Workshop, consisting of theatre/community investigation for new, relevant approaches.

KALIHI-PALAMA CULTURE AND ARTS
SOCIETY, INC.
357 NORTH KING STREET
HONOLULU, HAWAII 96817

The goal of Kalihi-Palama Culture and Arts Society, Inc., is to provide an easily accessible, enjoyable and ethnically varied culture and arts program for the residents of Kalihi-Palama. The most popular and potentially productive parts of the program have been those activities designed to preserve and encourage the music, dances, crafts, foods and other culture entities of Hawaii, the Philippines, Japan, China, Samoa and other ethnic groups represented in the community.

KEARNY STREET WORKSHOP
854 KEARNY STREET
SAN FRANCISCO, CALIFORNIA 94108

Representing the Asian-American experience, the Kearny Street Workshop offers silkscreen, graphics, drawing, photography, ceramics, creative writing, glasswork, sculpture and community murals. The workshop is extended by an off-premises gallery to exhibit the art of "many of the exposed Asian-American artists." All facilities are open free to community groups and individuals.

KENAN CENTER, INC.
433 LOCUST STREET
LOCKPORT, NEW YORK 14094

This center provides educational as well as recreational activity for the community it serves. It is a multi-arts center offering instruction in painting, drawing, crafts, vocal and instrumental music, dance and creative writing. Classes are open to students of all ages.

JIHAD PRODUCTIONS
P.O. BOX 663
NEWARK, NEW JERSEY 07102

Jihad is a multi-discipline arts center whose principal component is the Afrikan Revolutionary Movers (ARM), a performing troupe of actors, singers, dancers and musicians. ARM also sponsors workshops in theatre arts, arts administration and arts public relations. The main objective of the center and its outreach programs is to expose and involve all people in the richness of the total arts experience.

JOHN HENRY MEMORIAL FOUNDATION, INC.
P.O. BOX 135
PRINCETON, WEST VIRGINIA 24740

The "John Henry-'76" project was formed to provide first-rate professional instruction and training for the creative telling of the John Henry story. This project was developed to increase the awareness of Appalachian minorities of their own heritage and life history and develop among all people an understanding and appreciation of that heritage and life history. Through workshops, panels, forums, discussion groups and lectures, the project identifies the creative artist in the Appalachian communities of West Virginia and encourages him to understand, know, participate in and have access to the skills necessary to expand and upgrade the creative art potentialities of the John Henry story.

KENTUCKIANA METROVERSITY YOUTH ARTS CENTER

9001 SHELBYVILLE ROAD
LOUISVILLE, KENTUCKY 40222

The Youth Arts Center provides workshops in music, graphic arts, dance and drama for underprivileged children of pre-school and primary school ages. The program's success can be measured not only by the benefit to students, but also by its impact on the general education of the community. The program has made arts an integral part of education for children who would otherwise not have the opportunity to participate in the arts. This is one of the first consortium programs funded by Expansion Arts, in that the Metroversity is comprised of 6 separate, but cooperating, institutions. Such programs are being supported and encouraged by the Endowment.

MILPATRICK-CAMBRIDGE THEATRE ARTS SCHOOL ARTS WORKSHOPS

686-1/2 MELROSE AVENUE
WEST HOLLYWOOD, CALIFORNIA 90048

The School prepares low-income Black and White students in the creative and technical areas of TV, film and the theatre. Classes are taught by professionals in the field. Additional monthly workshops by noted artists are conducted in writing, directing, producing and other skills, providing a unique insight into the practical side of the business. Plays are performed throughout the city during the summer, and the children's workshop performs at local schools.

THE LAROCQUE BEY SCHOOL OF DANCE THEATRE, INC.

169 WEST 133RD STREET
NEW YORK CITY 10030

LaRocque Bey Dance Theatre provides scholarships for many of its students/artists, making it possible for them to continue their arts education and training. The Africanesque Cultural Project has given insight into the cultural heritage of the Afro-American participating in the program as performer and audience. The training program has given students the skills necessary to satisfactorily perform in their community.

LATIN AMERICAN YOUTH CENTER

3045 15TH STREET, NORTHWEST
WASHINGTON, D.C. 20009

The Center provides young people of Washington's Latin-American communities an awareness and celebration of the Latin-American culture, heritage and identity. Emphasis is on the performing arts such as dance, music and theatre, although photography and visual arts training are provided as well. The Center has the potential for contributing its cultural legacy to the city's ethnic presence.

THE LEARNING GUILD, INC.

557 TREMONT STREET
BOSTON, MASSACHUSETTS 02118

The project Workshops for Workers is an innovative approach to bring the arts directly to the people in their regular working environment. Arts programming is provided upon request for offices, stores, etc., and regular 10-week sessions are given during lunch and rush hours.

Profile

The Learning Guild, as the sponsoring arts organization, advises personnel departments, employee groups and/or unions about the process of implementation of on-the-job arts workshops for interested employees. The Guild provides the sponsoring agency with a qualified instructor, approved curriculum, equipment, supervision and evaluation.

Workshop courses include a variety of crafts, music, theatre, dance and creative writing. According to the graduate plan, the second program cost will be shared 50/50 by the Guild and the employer-agency, while subsequent programs will be fully paid for by employer and/or employee. The Workshop for Workers is putting the arts experience at the grass-roots level, broadening its availability and application.

LIVING ARTS AND SCIENCE CENTER, INC.
362 WALNUT STREET
LEXINGTON, KENTUCKY 40508

This program provides arts programming locally as well as to other parts of the state. Art, music and theatre production form the core curriculum of the Center's activities.

Profile

The Living Arts and Science Center is an institution devoted to bringing arts and science to all interested young people and to those working with youth. Art programs and a touring theatre extend the work of the Center to people living in rural communities generally deprived of outside cultural exposure and participation. Current emphasis of the Center is on training for teachers and youth leaders. Disadvantaged children are recruited for participation in the instructional program. The Center is thus able to serve a larger number of people through its focus on both youth and those involved with youth.

THE LOFT FILM AND THEATRE CENTER, INC.
84 KRAFT AVENUE
BRONXVILLE, NEW YORK 10708

The Loft Center is a group providing instruction and training in filmmaking, graphics, dance and music. The Center serves residents of Bronxville, Tuckahoe and Yonkers, offering them hands-on experience in the basics of film and theatre arts.

Profile

The Loft Core Program, now in its second year and developmental operation, is a project designed to give intensive workshop and production courses in film and theatre to secondary school students. The project has been expanded to include instruction in photography, graphics, music and dance.

Theatre students are producing 4 plays, including a special historical work to be presented for the Bicentennial. A major thrust of Center activity is a requirement to present course products to the community.

The Core Program has been designed to become a community component of the public school system and to qualify its student participants for school credit. Programs such as this can provide alternative educational components for public school systems.



MAFUNDI INSTITUTE
1827 EAST 103RD STREET
LOS ANGELES, CALIFORNIA 90002

The Mafundi Institute is an arts training program for the talented youth of south central Los Angeles. The Institute sponsors the Watts Neighborhood Center, which is the nucleus of arts activity for residents of the Watts area. The Institute also administers dance, theatre and journalism departments, thus providing an organized structure of involvement and training for Mafundi participants. A monthly

newsletter is a product of the program. Technical assistance in contracts and management is also given to interested members.

MANCHESTER CRAFTSMEN'S GUILD
1718 BUENA VISTA STREET
PITTSBURGH, PENNSYLVANIA 15212

This craftsmen's guild specializes in instruction and development of skills in ceramics. Its program is directed toward the senior citizen, minority disadvantaged, the handicapped and legal offenders—people who are often overlooked by society. The program is designed to move guild apprentices to senior status so that they can find gainful employment both inside and outside the project. This design also encourages the development of peer instructors.



MANNA HOUSE WORKSHOPS, INC.
EAST 106TH STREET
NEW YORK CITY 10029

Manna House is a school for the performing arts offering classes in theatre to children and adults, Monday through Saturday from 10 a.m. to 6 p.m. The center was the first grass-roots arts training program in East Harlem providing an opportunity for creative expression. Students are of multi-ethnic backgrounds, and they supply a rich source of theatre experience for their community audiences.

MECHICANO ART CENTER
4030 WHITTIER BOULEVARD
LOS ANGELES, CALIFORNIA 90023

This center specializes in instruction and training in serigraphy, or silkscreen, that involves students from local neighborhoods. Using a single, simple process, participants have the ability to perfect their skills and disseminate the products of that proficiency to the community. The Center has generated relevant community posters which are available free. The poster program has greatly enhanced intercultural communication at the grass-roots level.

MEDIA STUDY
3325 BAILEY AVENUE
BUFFALO, NEW YORK 14215

Media Study is dedicated to in-depth instruction, research and training in filmmaking, photography and electronics design. The center is open 7 days a week, and students come from near and far to participate. One of the unique features is experimentation and instruction in electronic music and circuit-building... a 1976 kind of technology that is both challenging and practical. Preparation for employment is also a major concern of the program.

MERI MINI PLAYERS COMPANY
33 FIFTH AVENUE
NEW YORK CITY 10003

The Meri Mini Players are a group of 35 youngsters from the ages of 6 to 13, coming from the streets, schools and homes of Manhattan and representing multi-ethnic backgrounds. Parents participate by serving as box office personnel, ushers and ticket takers. The Players perform at museums, institutions and theatres around the city, and students from Fordham University take part in the program.

METROPOLITAN CULTURAL ARTS CENTER
1530 RUSSELL AVENUE NORTH
MINNEAPOLIS, MINNESOTA 55411

This center gives instruction through workshops in the visual arts drama, creative writing, dance and music. Other program events include free public performances, concerts, clinics by professional jazz artists, cultural trips and a summer arts camp.

MID-AMERICAN ALL INDIAN CENTER
1650 EAST CENTRAL
WICHITA, KANSAS 67214

This center is about the business of preserving and encouraging growth in Native American crafts and arts. Although this program focuses on the rich store of traditional Indian arts, efforts are also made toward providing the use of new media techniques in order that wider dissemination and documentation can take place. Classes are small to promote individualized instruction in the areas of beadwork, graphic design, silversmithing, quilting, fingerweaving, leatherwork and pottery. Much of the work is used in support of the Center's Indian dance troupe.

MISSISSIPPI BAND OF CHOCTAW INDIANS
ROUTE 7, BOX 21
PHILADELPHIA, MISSISSIPPI 39350

The Choctaw Arts and Crafts Program has been structured to ensure the survival of the arts and crafts of the Choctaw Indian. The program has identified 60 craftsmen proficient in the traditional arts and crafts skills of the Choctaw tribe. Through its efforts, the project hopes to expand knowledge and exposure to other members of the community.

Profile

The Choctaw Arts and Crafts project has been able to accomplish the following:

- Identification and recording of Choctaw craftsmen
- Development of a skills training program to increase the number of skilled craftsmen
- Acquisition of raw materials for the purpose of increased production of Choctaw work
- Encouragement of free-lance production and sale of artwork, thus enhancing the economic status of the Choctaw craftsmen and their community.

MODEL CITIES/CHICAGO COMMITTEE ON
URBAN OPPORTUNITY
640 NORTH LASALLE STREET
CHICAGO, ILLINOIS 60610

This project provides instruction in speech, acting, stage presentation, lighting and set design, costume and makeup. In order to increase awareness and theatre knowledge seminars are held monthly, featuring visiting professionals. Alternating monthly trips are taken to broaden the students' understanding of the state of the arts. Approximately 20 hours per week are dedicated to class instruction. Students are encouraged to major in one of the fields of theatre arts. Exercises are designed for body and mind development and control.

N.A.R.C.O., INC.
2006 BALTIC AVENUE
ATLANTIC CITY, NEW JERSEY

The Narcotic Addicts Rehabilitation Center Organization (N.A.R.C.O.) devotes its attention to arts therapy for former users through the offering of high-quality instruction and training in the theatre arts. Some of the offerings are drama and acting classes and classes in dance, speech and cultural expression, as well as an apprentice training program and children's theatre. Emphasis is on relevancy of programming and training for the Black and Spanish-speaking communities.

THE NASHVILLE CHILDREN'S THEATRE, INC.
P.O. BOX 7066
NASHVILLE, TENNESSEE 37210

The Nashville Children's Theatre, a community children's Theatre gradually becoming a professional company, provides training in theatre arts as a discipline. The Theatre Academy offers a 2-year, introductory course in theatre for students in grades 9-12, enabling them to receive high school credit for theatre studies. Expansion in the Theatre Academy includes teaching of additional subject areas (music, dance, playwriting and technical theatre), creative dramatics for younger children, new scripts and the incorporation of dance and original music into productions.

NATIONAL BLACK THEATRE WORKSHOP, INC.
EAST 125TH STREET
NEW YORK CITY 10035

In operation for over 5 years, the National Black Theatre (NBT) has provided the professional and lay communities with an effective educational symposium program. NBT has been the arena for regular interaction between the artist and his community, offering an educational experience or both.

Profile

The National Black Theatre's educational program evolved from a small summer project into a full-fledged, year-round operation with a diverse curriculum and in-house expertise. NBT has also been the force behind increased performances by visiting professional performing ensembles and other arts personalities and educators.

The NBT program is available to all in the community at a nominal fee, making it possible for many Harlem Theatre aspirants to participate. Expansion plans call for a further development of the Children's Educational Program to include the implementation of a Puppet Workshop and Theatre.

The NBT Workshop program has been successful in providing a meaningful exchange of ideas and concepts concerning the identification of unifying elements between community and artist. The theatre group and its program have served as a model for other performing groups around the country.

NATURAL HERITAGE TRUST
EMPIRE STATE PLAZA
ALBANY, NEW YORK 12223

Roberto Clemente State Park, the first urban state park in the country, has established a year-long artist-in-residence relationship with the Chuck Davis Company. By hosting the Chuck Davis Company, the park will provide a blend of recreation and cultural activity not currently available to the public. The goal of the Cultural Arts Program at Roberto Clemente State Park is to encourage and develop the humanistic potential in people of all ages and abilities.

NEIGHBORHOOD MUSIC SCHOOL
100 AUDUBON STREET
NEW HAVEN, CONNECTICUT 06511

Neighborhood Music School offers instruction in instrumental music to inner-city minority youth who generally do not have access to this kind of arts enrichment and training. Working in cooperation with the New Haven public schools and the Dixwell Creative Arts Center, the school identifies potential musicians and provides them the necessary tools for growth and music careers.

NEWARK COMMUNITY CENTER OF THE ARTS
89 LINCOLN PARK
NEWARK, NEW JERSEY

Integration of the arts is advanced at this community center. Students are offered comprehensive lessons in voice as well as special support classes in dance and drama. Drama students are given music appreciation classes and dance to prepare them for possible futures in musical theatre. On the other hand, dance majors are given music and drama exposure. The goal of the center is to structure a program that is realistically multi-disciplined to enhance arts versatility.

NEW CASTLE COUNTY DEPARTMENT OF
PARKS AND RECREATION
CAROUSEL STUDIO
3300 FAULKLAND ROAD
WILMINGTON, DELAWARE 19808

Carousel offers an Expansion Project to increase its arts offerings to members of the community. Its 8 workshops feature ceramics, textiles, photography, weaving, painting and drawing taught by professionals. The in-depth workshops take place over a 3-day weekend schedule and include slides and exhibitions of professional and student works. Documentation of instructional activity further supplies resources for the community.



NEW DANCE THEATRE, INC.
1006 LAWRENCE STREET
DENVER, COLORADO 80205

This project includes the New Dance Theatre and the Cleo Parker Robinson Dance Ensemble which function as community outreach programs. Free tickets are made available to dance concerts, lecture-demonstrations and instruction in order to facilitate community participation. Choreography, technical and stage management and costume design also make up the curriculum. Students are taught the fine art of body language through expressive movement.

NEW HAMPSHIRE PERFORMING ARTS CENTER
13 HANOVER STREET
MANCHESTER, NEW HAMPSHIRE 03101

This center functions as a catalytic force in unifying the mill town of Manchester and serves as promoter and technical resource for artists and arts organizations. An arts management internship program provides a multi-ethnic approach to business management, public relations, fund-raising and arts production. Fluency in Greek and French is required of some participants who interact with their respective constituencies for more effective arts programming. A week-long Festival of Nations will be held in 1976.

NEW HERITAGE REPERTORY THEATRE
P.O. BOX 146, MANHATTANVILLE STATION
NEW YORK CITY 10027

This urban theatre group seeks new approaches to effective Black theatre activities through experimental drama, music and film workshops. Total theatre training is a focus of New Heritage instruction in order to arm students with comprehensive and profitable skills. The theatre program is located in Harlem and serves both the Black and Puerto Rican residents.

THE NEW PLACE
2811 17TH STREET
TAMPA, FLORIDA 33605

The New Place is a media center focusing on exploration and experimentation in communications and operating workshops in the visual arts, cinematography, audiovisual technique, environmental design and creative writing. It offers an artist-in-residence project and provides arts management training. It also serves as a clearinghouse for other community organizations, providing them with technical assistance and audiovisual material.

NEW YORK CITY HISPANIC-
AMERICAN DANCE COMPANY
425 7TH AVENUE
NEW YORK CITY 10001

Ballet Hispanico's Dance Workshop Training Program provides an opportunity for young Spanish-speaking people between the ages of 7 and 18 to train for careers as professional dancers.

Profile

Ballet Hispanico welcomes students primarily from the Spanish-speaking communities of New York City, but the program includes all young people in that age bracket who could not otherwise afford professional dance classes. Many of these students, forming a junior company of Ballet Hispanico, make a large contribution to the community by giving free performances in schools, parks, hospitals and community centers. The more advanced students may audition for membership in the senior company of Ballet Hispanico of New York, which is a professional dance company. Classes continue for those students already in the ongoing program, and beginners classes will be given for new students.

OFF CENTER THEATRE
2 WEST 64TH STREET
NEW YORK CITY 10023

Off Center Theatre is a training and instruction program for 5 groups (1 from each borough), each containing 10 students. Training is provided in the following areas: acting, movement, set design and construction, costume design and building, voice, improvisation, adaptation of stories for children, and administration and planning. The goals of this program are to train 5 self-sustaining groups, each of which would have an active repertoire of 5 fairy tales including sets and costumes and who would perform these pieces in their own boroughs during the summer.

OHIO VALLEY SUMMER THEATRE, INC.
P.O. BOX 303
ATHENS, OHIO 45701

The Ohio Valley Summer Theatre, Inc. (OVST) is a non-profit regional, community-centered organization established to present all facets of theatre to southeastern Ohio citizens. Part of the goals of OVST is to train young professionals in folk music and theatre, in addition to creating a professional touring organization. Because Ohio University has offered the use of its facilities for this program, classes can be taken for credit or non credit depending on the students needs and wants. Although non credit fees are minimal and no prerequisites need to be met, all students will be expected to demonstrate talent and motivation. Classes are offered in children's games, puppetry and folk dancing.

OLATUNJI CENTER OF AFRICAN
CULTURE, INC.
43 EAST 125TH STREET
NEW YORK CITY 10035

Designed to give both children and adults basic knowledge about African culture, the Teacher Training Program emphasizes the African heritage of Black people and the artistic accomplishment of the Afro-American. The program brings a wide variety of experiences to its participants by incorporating visits from African artists and educators. The Teacher Training Program will serve as a model for other institutions interested in developing similar programs.

OPERATION OUTREACH
903 CEDAR
CAIRO, ILLINOIS 62914

The primary purpose of Operation Outreach is to provide resources in arts and crafts for the people in and around Cairo, Illinois. Complementing programs already established within the local schools, Operation Outreach strives to provide the necessary resources and instructional contacts for individuals who wish to pursue specific areas in art, music, theatre or crafts. It has work space and exhibit space and serves as a gathering place for people interested in the arts. Concerts, exhibits, readings, and small-scale theatre and other special events employed both local and outside talent are sponsored to increase interest and experience in the arts.

OPPORTUNITY HOUSE
819 FLEMING STREET
HENDERSONVILLE, NORTH CAROLINA 28739

Located in the rural south, Opportunity House strives to offer quality instruction and exposure in arts and crafts. All age groups are encouraged to participate, the result of which has been an increased awareness of the arts and one's ability to productively create. Hendersonville and its environs are served by Opportunity House programs which are administered by an interested, competent staff.

PACIFIC WEST CHEROKEE ASSOCIATION, INC.
UNITED TRIBES ART PROJECT
P.O. BOX 9267
SACRAMENTO, CALIFORNIA 95816

Working in cooperation with the Native American Student Association of Sacramento City College, this project pursues an ongoing program of assistance and mime-pageant activities. Shows and exhibits are held in towns bordering Sacramento, and other activities are often joint ones with American Indian groups in the area. The *United Tribe Sunbeam* is a regularly published newspaper which serves as a needed communications vehicle to encourage larger community involvement. Elementary craft classes are also offered free to students of all ages.

PARK HEIGHTS COMMUNITY LIFE
THEATRE, INC.
2700 WEST COLD SPRING LANE
BALTIMORE, MARYLAND 21215

The Life Theatre is dedicated to providing arts exposure and training to young people of the Park Heights community. Its curricula include drama, dance, music, literature and certain of the visual arts. Students are prepared to give productions and exhibits on a regular basis to share their talents and developing skills with the community.

PAUL LAURENCE DUNBAR AFRO-AMERICAN
CULTURAL ARTS CENTER, INC.
272 SOUTH NELSON ROAD
COLUMBUS, OHIO 43205

The Paul Laurence Dunbar Center trains and develops individuals who are creatively oriented in the fields of dance, writing, drama, music and the visual arts. The Center is currently presenting to the community the opportunity of being exposed to the arts of the Afro-American through performances and exhibitions. By introjecting art forms from the Black community, the Center feels that it can speak directly to the needs and aspirations of the Afro-American community and help to increase pride in the Afro-American through understanding his history and past culture.

PERFORMING ARTS FOUNDATION OF
LONG ISLAND
185 2ND STREET
HUNTINGTON STATION, NEW YORK 11746

This theatre institute provides the only year-round professional training program for residents in the Suffolk County area. It offers 3 semesters of courses per year in acting, directing, playwriting, voice, movement and stagecraft. Periodic workshops are given by master teachers. The institute makes available resources to any interested group or organization. Students present and perform in laboratory productions throughout the year.

PERFORMING ARTS WORKSHOP
YOUTH WORKSHOPS
340 PRESIDIO AVENUE
SAN FRANCISCO, CALIFORNIA 94115

The group offers free, professionally directed studio workshops and public school instruction in theatre and dance to the youth of the area. The children are encouraged to create original works from their lives and experiences and give free public performances at the studio and in local parks, museums and libraries. The program has recently increased the number of elementary schools served and offers training in the arts to parents and teachers involved in ongoing programs.

PHILADANCO
6249 MARKET STREET
PHILADELPHIA, PENNSYLVANIA 19139

Having reached over one million people in a program of performances on television and youth audiences, Philadanco is preparing for active participation in the city's Bicentennial celebration. The company will expand its repertory as well as artist membership in order to keep in step with the public's needs and desires for more of the Philadelphia Dance Company.



PHILADELPHIA JAZZ FOUNDATION
2035 WEST MASTER STREET
PHILADELPHIA, PENNSYLVANIA

The Jazz Foundation's program makes the knowledge of music a reality to the aspiring musician. In addition, research of past and current information about the jazz scene makes the world of jazz come alive to the public, establishing the art form as a viable part of America's musical heritage. Symposia, lectures, and workshops are held in cooperation with local schools and colleges. Jazz is taught as a viable tool for communication.

PLAYERS' WORKSHOP OF THE ENGLISH
SPEAKING THEATRE, INC.
83 EAST 4TH STREET
NEW YORK CITY 10003

Players' Workshop operates on the Lower East Side of Manhattan to bring theatre exposure and training to the predominantly Black and Puerto Rican community. Professional performances are presented on a regularly scheduled basis. Workshops are held in scene study, acting technique and ballet. Talented children and adults are involved in the Workshop which encourages them to explore and/or pursue careers in theatre-related arts, but more, the program attempts to make the enrichment a goal in and of itself.

THE PRINT CLUB
PRINTS IN PROGRESS
1614 LATIMER STREET
PHILADELPHIA, PENNSYLVANIA 19103

The Print Club's Prints in Progress project provides printmaking courses and workshops at 4 sites in the Philadelphia area. In addition, at least 20 demonstrations are given in institutions, in neighborhoods and at craft fairs. Courses include silkscreen, etching, woodcut, fabric printing and drawing.

Profile

The Print Club is composed of professional artists, educators and arts patrons whose major thrust is the promotion of the art of printmaking and the printmaker. Its main facility is a gallery which exhibits original prints and photographs.

Its outreach program of Prints in Progress places the availability of printmaking instruc-

tion in low-income neighborhoods and culturally deprived public institutions. Present workshops are located in Spring Garden, Powelton, Ludlow, Germantown, the Philadelphia Detention Center, Cheney State College and the De La Salle In-Town Center.

The program features monthly exhibits of student work, thus increasing knowledge and exposure to the art to a wide inner-city population. Many of the students receive full scholarships and stipends through cooperation with public agencies.

PUBLIC ART WORKSHOP
5623 WEST MADISON
CHICAGO, ILLINOIS 60644

Four years old, Public Art Workshop concentrates on the design of interior and outdoor public murals that are placed in the community. The portable interior murals are painted by workshop teams, under leaders, and are taken to hospitals, prisons, libraries and other public places. The group anticipates the construction of 12, 3- or 4-panel murals depicting minority contribution to the development of the country. These murals form one of the workshops of Bicentennial activities.

PUERTO RICAN CULTURAL CENTER
331 EAST 12TH STREET
NEW YORK CITY 10003

New York City is the fifth largest Spanish-speaking city in the world, with a population of over 1.2 million people whose first language is Spanish. The Lower East Side is home for many of these citizens, and the Puerto Rican Cultural Center is helping to provide culturally relevant arts experience and training for this clientele. Classes are offered in poetry, silkscreen, folk music and dance, folk choral needlework and other forms of folk craft. A museum theatre and arts library are part of the Center, and a bilingual newsletter is regularly produced.

PUERTO RICAN DANCE THEATRE
1047 AMSTERDAM AVENUE
NEW YORK CITY 10025

Tap, ballet, modern, primitive and flamenco dance technique form the basic curriculum of the Puerto Rican Dance Theatre, located near the Lincoln Center in downtown New York City. Students who show talent and expertise are graduated to the apprentice program and often become members of the professional company. Studio annexes are established in South Bronx and East Harlem's El Barreo area. Full and partial scholarships are given to needy students.

PUERTO RICAN TRAVELING
THEATRE CO., INC.
141 WEST 94TH STREET
NEW YORK CITY 10025

The training Unit of the Puerto Rican Traveling Theatre (PRTT) is in its 6th year of operation and is made up of a vigorous group of youth and adults from over 7 Latin American countries. Field trips are a part of the activities, which already include music, voice, acting in Spanish and English, speech, body movement and improvisation.

Profile

PRTT came into existence in 1967 with the purpose of bringing to the American theatre works of Puerto Rican and Hispanic authors and playwrights. Its main feature is a traveling unit that takes free live theatre to the people.

The theatre also has a year-round experimental laboratory where works are explored and presented to audiences at their location on West 18th Street.

The training unit serves as an instructional facility for area youngsters and has trained more than 200 students. Recently the New York City Department of Education made a documentary of the company which was shown over local networks.

RESIDENT ARTS AND HUMANITIES
CONSORTIUM, INC.
1515 LINN STREET
CINCINNATI, OHIO 45214

This program focuses on the artistic needs and wants of youth, the handicapped, the senior citizen and other adults otherwise left out of organized arts activities. Instruction in the fine arts of printmaking, dance, music, photography as well as crafts is available in the consortium. Formerly part of the Cincinnati Model Cities program, the group is now operating autonomously, although the city continues to sponsor some of its activities.

ROD RODGERS DANCE COMPANY, INC.
8 EAST 12TH STREET
NEW YORK CITY 10003

The Rod Rodgers Dance Company is a professionally based company offering a multitude of dance experiences ranging from live performances to classroom instruction. The program includes instruction for students at beginning, intermediate and advanced levels; the development of local teaching skills; the building of a pre-professional performing workshop; and audience development through both the performing workshop and regularly scheduled larger concerts by the Company.

R'WANDA LEWIS AFRO-AMERICAN
DANCE COMPANY, INC.
5157 WEST ADAMS BOULEVARD
LOS ANGELES, CALIFORNIA 90016

The special training project of the Dance Company is to identify and train 10 gifted dancers, with the ultimate objective of developing and providing new talent to the professional company. The trainees will take 400 hours of instruction over a 20-week period with instruction in ballet, modern and Afro-Haitian technique. Upon evaluation to the company, the new performers will be paid commensurate to their expertise and participation.

SAINT ELMO'S VILLAGE
4832 SAINT ELMO DRIVE
LOS ANGELES, CALIFORNIA 90019

St. Elmo's Village is a group of 10 houses and 10 garages transformed from a blighted slum area into an arts environment, surrounded by walkway murals painted by neighborhood children. The houses are now artistically decorated, low-rent dwellings, and the garages serve as art workshops for the more than 300 children and adults served by the project. The Village also includes a coffee house and an indoor/outdoor gallery which features weekly exhibitions of the art work created in their workshops. Funds are requested for salaries, supplies and materials and equipment.

SAINT PHILIP EVANGELIST
EPISCOPAL CHURCH
CACHO'S CULTURAL
DANCERS AND DRUMMERS
2431 SHANNON PLACE, SOUTHEAST
WASHINGTON, D.C.

This program is aimed at the isolated community in the far Southeast section of the nation's capital, where the population is over 90 percent Black. The project offers training and teaching in the art forms of the African drum and dance as well as that of early Black American culture in the areas of dance, music and folklore. Plans call for more intensive community development centered around a viable arts institution.

SALT CITY PLAYHOUSE PERFORMING ARTS
CENTER (SCPPAC)
601 SOUTH CROUSE AVENUE
SYRACUSE, NEW YORK 13210

This is a community-based, multi-art and multi-racial performing and training center featuring a structural Adult Theatre, Youth Theatre and Community School for the Arts. Music, drama, visual arts and dance are taught to students, ages 2 to 80, and fees are based on one's ability to pay. The Youth Theatre has played to thousands of inner-city students; and the Center has sponsored a Black Playwright Contest and has had a successful internship project in cooperation with Syracuse University. SCPPAC is the largest community-based arts center in the area.

SAN FRANCISCO ART INSTITUTE
ART WORKSHOP PACKAGES
800 CHESTNUT STREET
SAN FRANCISCO, CALIFORNIA 94133

Understanding the need for greater involvement by artists in the teaching process, the Art Institute trains its artists to serve as community group workers. Workshops are offered in filmmaking, painting, arts and crafts, photography, silk-screen, art self-help and ceramics. Classes are free and open to both children and adults through community centers and other local organizations which seek the Institute's services.

SAN FRANCISCO DANCERS' WORKSHOP
321 DIVISADERO STREET
SAN FRANCISCO, CALIFORNIA 94117

Reachout is a project designed to train leaders from the ethnic minority communities of San Francisco and other urban centers to create and change social structures in a positive way. The Dancers' Workshop process is built around special techniques and skills for direct application to real-life community situations. Emphasis is on high quality instruction and training.

Profile

Project Reachout of the San Francisco Dancers' Workshop is a program created for the local region and the national community. Its title is to be taken literally, for the project's goals are for wide and useful dissemination of information about effective training techniques. Reachout meets twice weekly and is a year-long course of study. Reachout resources are made available to other U.S. communities through multi-media distribution, performances and lecture demonstrations.

The project will be expanded in 1976 to include an additional year of study called the Graduate Performing Community project. Graduate trainees will explore application techniques and will be responsible for independent community projects which will focus on the needs of children, the elderly, addicts and people confined to institutions.

The basic philosophy of both programs is one of learning through concrete community interaction and leadership.



SANTA CLARA PUEBLO
P.O. BOX 580
ESPANOLA, NEW MEXICO 87532

A leather craft program has been structured to identify the latent skills of Indian students and to train them in such areas as hide tanning, curing, design and leather fabrication. Planning and marketing are essential components of the program, and proceeds from sales will help to bring needed income to the area and its citizens. Revival of leather craft art will also contribute to a living heritage and legend of the Indian people of this region.

SCHOOL OF THE GARDEN STATE BALLET
45 ACADEMY STREET
NEWARK, NEW JERSEY 07102

This dance school offers inner-city youngsters the opportunity to learn and participate in a multi-discipline dance experience. Scholarships are given to needy students, and classes include classical ballet and modern. The school has the capacity to teach the basics and has a professional dancer program, providing continuity for the more talented and advanced students. Lecture demonstrations are given in public schools and concerts are periodically scheduled for the entire Newark community.

SETTLEMENT MUSIC SCHOOL
416 QUEEN STREET
PHILADELPHIA, PENNSYLVANIA 19147

The Settlement Music School, a nonprofit agency, has involved the residents of the Philadelphia prisons in a comprehensive program of music instruction and appreciation. In addition to kindling an interest in music, the Settlement Music School seeks to provide its residents with a vehicle for self-expression that will encourage them to become more disciplined and provide them with a constructive outlet for hostile thoughts. The program has: (1) provided individual and group instruction on woodwind, brass and electronic instruments; (2) provided instruction in theory, sight-singing, song-writing and arranging; (3) supervised rehearsals for instrumental and vocal performing ensembles; and (4) performed concerts for the Philadelphia prisons using resident performing groups.

SIGN OF THE TIMES CULTURAL WORKSHOP
& GALLERY, INC.

YOUTH ART WORKSHOPS
605 56TH STREET, NORTHEAST
WASHINGTON, D.C. 20019

Sign of the Times has initiated a series of workshops in fine arts, commercial arts and performing arts through which both professional instruction and training are provided to the youth of the area. Classes in photography and fine arts are offered through the local high school. The program stresses self-expression and its relationship to increasing self-awareness. Exposure for the works of the young artists is provided by an associated gallery.

SOCIETY OF THE THIRD STREET MUSIC
SCHOOL BALLET
225 EAST 11TH STREET
NEW YORK CITY 10003

The Third Street Music School is currently reinforcing its Ethnic Music Program established in 1969 and serving hundreds of students from the city's public schools. The workshop features Latin, rock and jazz exposure and instruction to students bussed to the school. The program is based on the concept that popular and "high" art can coexist equitably in a music education environment.

SOUTHERN METHODIST UNIVERSITY
CREATIVE ARTS CENTER
SOUTHERN METHODIST UNIVERSITY
P.O. BOX 1259
DALLAS, TEXAS 75275

In an effort to assist the Black community of Dallas to develop an ongoing art-centered institution, the University is placing its Art School graduate students in a program which provides training in the areas of fine arts, music, dance and some dramatics. The program promotes awareness and provides for the degree of community-based skills necessary to eventually assume full control of the program. Although instruction is geared to youth, family participation is emphasized.



SOUTHWEST CRAFT CENTER
300 AUGUSTA STREET
SAN ANTONIO, TEXAS 78205

The Southwest Craft Center develops arts interest and skills of young people and provides an informal setting for craftsmen, students, teachers and members of community organizations to participate in a wide variety of arts and crafts.

Profile

The Center's Saturday Morning Discovery Program offers free instruction and materials to more than 3,000 participants over a 30-week period. Working with skilled artists, students learn about visual arts, crafts, photography, music and the performing arts. Talented students receive additional specialized instruction, and 20 other students are given scholarships to the Craft Center Creative Art School. This latter group of students may qualify for the apprenticeship at the school.

Various exhibits and contests are held in the San Antonio public schools, which provides further exposure and incentive. The Center and the public schools have established an ongoing interaction in which both staffs and students co-venture in cultural visits and other arts activity.

SOUTHWESTERN INDIAN POLYTECHNIC
INSTITUTE
MULTI-CULTURAL INDIAN CENTER
P.O. BOX 10146
9169 COORS, NORTHWEST
ALBUQUERQUE, NEW MEXICO 87114

The Institute is interested in preserving the culture of the many Amerindian nations in the area to serve as a constant reminder to the Indian community and others of the richness of that heritage. Emphasis is placed on traveling displays of arts and crafts, native and contemporary, as part of America's culture. A program of instruction in arts and crafts is provided. The site includes facilities for display of Amerindian crafts and a center for performance of native dances and music.

SPELLMAN COLLEGE/CENTER THEATRE
SPELLMAN COLLEGE
ATLANTA, GEORGIA 30314

The Center Theatre strengthens a community services program by (1) increasing its theatre training activities and making them more accessible to a larger segment of the community, especially low-income young people and members of minority groups, to their theatrical productions. The principal effect of the program is to encourage the growth and development of other theatre groups in the community, and to provide training and other services to these developing theatre groups.

THE STORE FRONT MUSEUM
162-02 LIBERTY AVENUE
JAMAICA, NEW YORK 11433

The Store Front Museum was designed as an effort to broaden the scope of activities geared toward the involvement of the residents of Southeast Queens, particularly South Jamaica. The central focus of the project is Black culture, embodied in workshops, exhibits, educational programs and performances. The special needs of the culturally deprived, underprivileged population are the basis of this project.

SYMBRINCK ASSOCIATES, INC.
THEATER WORKSHOPS
743 WEST EDWIN
WILLIAMSPORT, IOWA 17701

The program focuses on the training and development of the student actor in the arts of theatre—voice and diction, acting and directing, design and construction, movement and improvisation, and rehearsal and performance. Five major productions are presented over the year, including one children's production. The program also conducts workshops at various prisons in the state and plans to expand this particular area of assistance.



TAOS INDIAN CHILDREN'S ART CENTER
P.O. BOX 239
TAOS, NEW MEXICO 87571

The Children's Art Center provides arts instruction and training in a variety of visual and performing media. Recently the Center's building was renovated to include special areas for a ceramics-sculpture studio and gallery museum. Special performances and student exhibits are part of the group's Bicentennial calendar. Experienced artists and craftsmen form the major part of the staff, offering the children of Taos high quality arts experiences.

THE TAOS STUDENT REPERTORY COMPANY
P.O. BOX 1873
TAOS, NEW MEXICO 87571

Under the direction of its creator, Nat Simmons, a former New York-based actor, the young high school members of the Taos Student Repertory (TSR) have captured the attention of their audiences. TSR performs all over the area, frequently bringing its theatre productions to people never before exposed to any formal live theatre. Some of their presentations have been "The Miracle Worker," "Blue Denim" and "Tomorrow Belongs to Us." Simmons' emphasis is on the building of self-confidence for the young members of his troupe.

TRI-STATE BALLET COMPANY
5 GARRETT ROAD
UPPER DARBY, PENNSYLVANIA 19082

The Tri-State Ballet Company provides dance training to 35 Black students, ranging in ages from 7 to 15. The Company gives advanced instruction and development to 25 Black students at the intermediate level. Four of these advanced, intermediate students have been placed on part-time salaries to begin student teaching. An addition of 10 Black beginning students, who receive aid because of an inability to finance their dance training, was made to the Company. The Company supplements its staff by providing trips to New York City for planned classes, as well as bringing in guest instructors.

UNIFIED SCHOOL DISTRICT NO. 259
428 SOUTH BROADWAY
WICHITA, KANSAS 67202

In conjunction with the Music Department of the Wichita State University, the public schools are offering free private musical instruction to those minority students who could profit most from it but would not otherwise be able to afford such instruction. The progress of the selected students will be monitored to determine the advisability of continuing the program. Tutors are students currently enrolled in the music department at the University.



UNITED INDIANS OF ALL TRIBES
FOUNDATION
RED EARTH PERFORMING ARTS COMPANY
619 2ND AVENUE, ROOM 523
SEATTLE, WASHINGTON 98104

The Company was formed to develop and define Amerindian theatre and to train Amerindians in the performing arts. Recent accomplishments include: production of a semi-documentary to recruit Amerindians into the engineering profession, mounting of a piece to tour as a Bicentennial presentation and a tour by the children's theatre through the state reservations. A permanent, resident Amerindian company is planned.

UNITED NAUTICAL CADETS, INC.
DEVELOPMENT OF YOUTH
3802 PARK AVENUE
BRONX, NEW YORK 10457

The program seeks not only to develop a high degree of instrumental proficiency, but also to develop within the young participants the tenacity, self-development and ability to strive, all of which are necessary to succeed in life. The student is involved in a highly structured program which emphasizes basic music concepts, care and the inter-relationship of the instruments.

UNITED PROJECTS, INC.
WORKSHOPS ESPECIALLY FOR TEENS
330 GROVE STREET
SAN FRANCISCO, CALIFORNIA 94102

The purpose of the project is to develop in the youth of the inner city certain academic and performing skills through mastery of accredited courses which use the disciplines of various art forms. Beginning and advanced courses in music train the student in sightreading, chord progressions and harmony. Dance courses include instruction in theory, Afro-Jazz and Afro-Haitian dance patterns and choreography.

UNIVERSAL ARTS OF AMERICA, INC.
MUSIC WORKSHOPS
731 NEW HAMPSHIRE AVENUE, NORTHWEST
WASHINGTON, D.C. 20009

Universal Arts provides to those teaching music in economically disadvantaged areas a program which will increase their ability to relate the fundamentals of music and drama to the young. Other services include specialized instruction to young composers, bilingual instruction to the Spanish speaking community, and a program aimed at handicapped and retarded children. The program is expanding on both local and national levels.

UNIVERSIDAD DE CAMPESINOS LIBRES
COMMUNITY FINE ARTS
841 WEST BELMONT AVENUE
FRESNO, CALIFORNIA 93728

The Fresno area has previously been without a viable Chicano artist community. The Universidad, which primarily serves the farm-working community, therefore instituted a fine arts component. Through this, participant artists involve students from the Universidad and local high schools in the arts. An art gallery and ceramics studio in the Fresno barrio and the campus gallery display student-made artwork, thus stimulating community support.



UNIVERSITY CIRCLE, INC.
10831 MAGNOLIA DRIVE
CLEVELAND, OHIO 44106

This program features guidance and instrumental instruction for 60 to 70 inner-city youth playing in the All City Orchestra of Cleveland's public schools. Plans are well under way for student participation in the professional Cleveland Orchestra.

Profile

This project of University Circle is aimed at providing firsthand professional involvement for young aspiring musicians. Members of the Cleveland Orchestra will help prepare concert participants for their spring debut in Cleveland's Severance Hall. Preliminary rehearsals will be open to the public and are estimated to attract nearly 4,000 young musicians. Following, 2 children's concerts will be given in which the program's students will participate. Such a project allows for an effective learn-while-doing arts experience.



UPSAL DAY SCHOOL FOR BLIND CHILDREN
CERAMICS ART THERAPY
220 WEST UPSAL STREET
PHILADELPHIA, PENNSYLVANIA 19119

The School provides a program of education and training for blind and multiple handicapped children, ages 3 to 21, for whom no other appropriate program exists in the community. In keeping with the School's goal to make available to its students those cultural activities available to others, a ceramics program was initiated. The program exposes the students to work with clay, take field trips and make museum visits.

URBAN ARTS CORPS, INC./REPERTORY
20 WEST 20TH STREET, 2ND FLOOR
NEW YORK CITY 10011

The Corps offers its minority artist company an opportunity to develop within the competitiveness of the commercial theatre, and it provides its audiences with a true reflection of their heritage and culture. Sufficient time is spent on each major production to explore fully its potential. Acting, singing and dance training are all included in the rehearsal period. Material explored ranges from the classical to the modern.

UTAH BALLET FOLKLORICO COMPANY, INC.
3640 SUMMERHILL DRIVE
SALT LAKE CITY, UTAH 84102

The Utah Ballet Folklorico Company, Inc., is aimed at building a school of dance for children and adults. The Company also offers classes in Mexican folk dance. Three goals that the Company has set for itself are: (1) to retain a professional artist director, (2) to obtain the services of professional management and (3) to establish the Company as a self-supporting organization.

WAIANAE COAST CULTURE & ARTS SOCIETY
ETHNIC CULTURE WORKSHOPS
89-188 FARRINGTON HIGHWAY
WAIANAE, HAWAII 96792

The Society was organized to increase community awareness of and participation in the traditional activities of the Polynesian, Asian and other ethnic cultures of Hawaii through ethno-cultural workshops and presentations for Waianae Coast residents of all ages. Classes are offered in such traditional areas as Hawaiian fishnet construction, and Samoan and Filipino dance, music and language.

Profile

The Waianae Coast Culture & Arts Society has been in operation since December 1971 and is operated by a staff originally trained by the State Foundation on Culture and the Arts. Although the program focuses on Samoan and Filipino cultures, persons of other cultural groupings are also represented, including Chinese, Koreans, Okinawans, Black Americans, Indians and Caucasians. In addition to classes in Samoan and Filipino dance, music and language, professional teachers offer instruction in a wide range of other traditional activities and art forms such as sculpture welding, Hawaiian survival, Lauhala weaving, quilt making, children's and adult Hawaiian languages, ancient and modern hula techniques, ukulele and guitar, chants and olapa, and Samoan block printing.

WASHINGTON COMMUNITY SCHOOL OF MUSIC
22ND AND VARNUM STREETS, NORTHEAST
WASHINGTON, D.C. 20018

One-to-one instrumental music instruction is given to students attending Washington Community School of Music. In addition, classes in dance and music theory are offered to any interested person in the D.C. metropolitan area. Professional artists design and provide the instructional courses in an area that is geographically remote from the city's cultural resources and institutions.

WASHINGTON THEATER LABORATORY
ACTING WORKSHOP
1746 NORTH RHODES STREET
ARLINGTON, VIRGINIA 22201

The Laboratory has instituted a comprehensive workshop/seminar program in acting, designed to promote dynamic human encounters through unlikely combinations of people and to nurture from these encounters the production of works of art. These combinations will include the deaf, bilingual persons, children, and student and professional actors.

WEBER STATE COLLEGE
3750 HARRISON BOULEVARD
OGDEN, UTAH 84403

Weber's Modern Ensemble of Community Arts project has provided a medium for drama students to bring their skills to the community. Classes, workshops and a Community Theatre are components of the outreach project. A multicultural presentation will be part of the Utah American Revolutionary Bicentennial Festival. Neighboring counties have cooperated by providing facilities for the theater program.

WEST COAST BLACK REPERTORY
THEATER, INC.
286 DIVISADERO STREET
SAN FRANCISCO, CALIFORNIA 94117

Finding itself deficient in the skills necessary to produce works of high artistic quality, the Theatre embarked upon an extensive training program in all phases of the theater. Participants are offered workshops in beginning and intermediate acting, lighting and set design, publicity, costume and makeup, stage management and music.

THE WEST COAST THEATRE COMPANY, INC.
ARTIST-IN-RESIDENCE
P.O. BOX 38217
LOS ANGELES, CALIFORNIA 90038

The program allows professional artists to use the knowledge of their respective disciplines in the teaching of curricular subjects on a daily basis in the public schools, in conjunction with the assigned teacher. Also offered are teacher-training workshops in theater craft, performances at the theater at little or no charge, and touring plays specifically requested by the school to enhance a particular subject area.

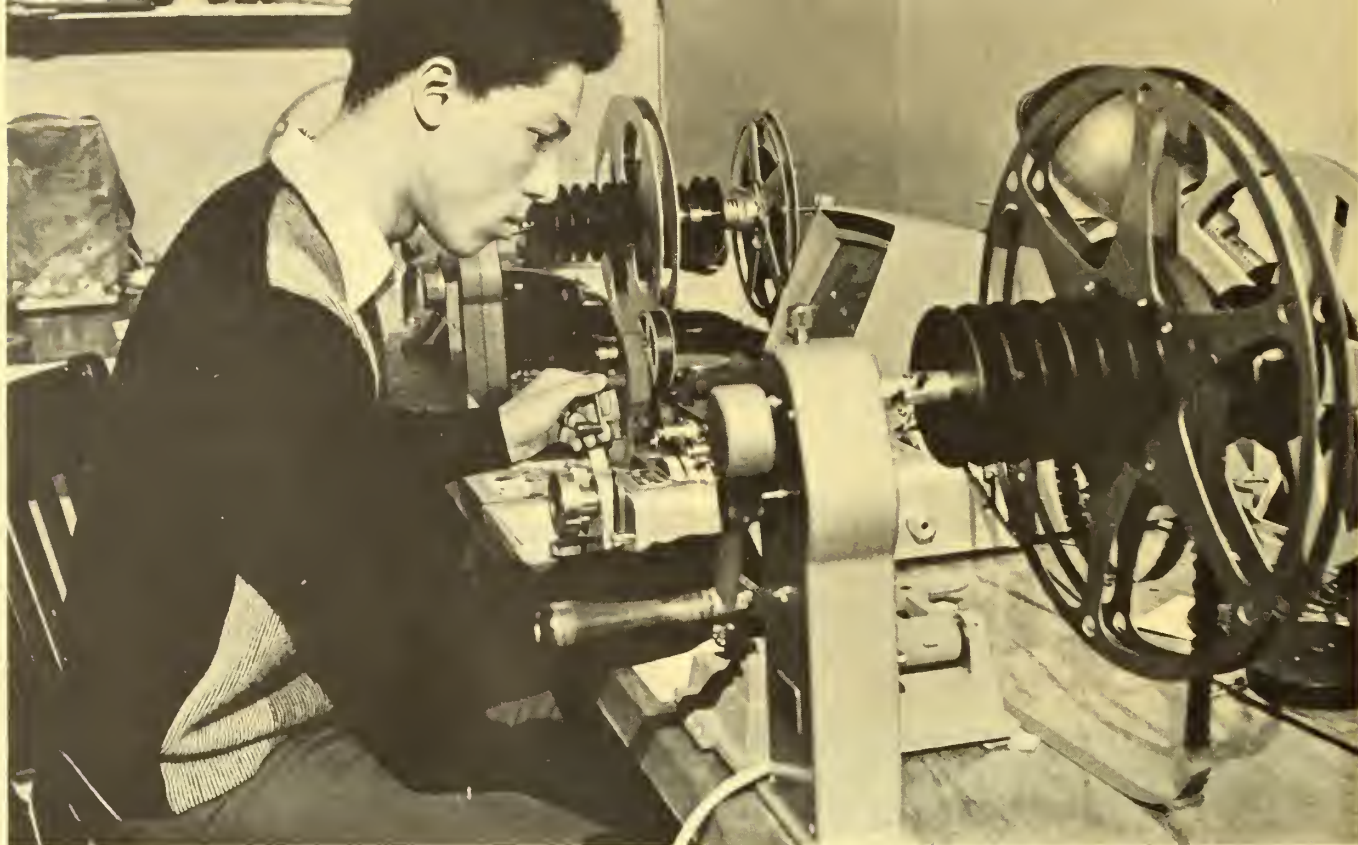
THE WEST SIDE PLAYERS
P.O. BOX 8211
LOUISVILLE, KENTUCKY 40208

Begun in 1967 by a VISTA volunteer, West Side Players serve youth by exposing them to the theatre arts and making it possible for them to participate through learning and performances. Emphasis is on real-life socio-drama, thereby helping young people to act out real problems and solutions through self-expression. Graduates have found employment within the program, while others have gone on to advanced academic training and theatre production activities in other locales.

WHITNEY MUSEUM OF AMERICAN ART
ART RESOURCES CENTER
945 MADISON AVENUE
NEW YORK CITY 10021

The Studio Program at the Center offers free materials, space and workshops to junior and senior high students in a successful attempt to develop their commitment to the making and appreciation of art. In particular, students from low-economic areas are recruited. High school students receive equivalency credits and are offered short-term courses in photography, painting and printmaking. These workshops are available to individuals and classes.





WOOSTER SCHOOL
COMMUNITY ART CENTER
RIDGEBURY ROAD
DANBURY, CONNECTICUT 06810

The aim of the program is to provide as complete training in the visual arts as a student can absorb, or to provide a sound basis for continued study elsewhere. The program trains those who can most profit from a serious art curriculum, either vocationally, avocationally or as a means of rehabilitation. Students are usually enrolled on a part-time basis. Gradually evolving is a community-based partial alternative to the formal art school.

XAVIER UNIVERSITY OF LOUISIANA
AUDUBON ARTS CENTER
7325 PALMETTO STREET
NEW ORLEANS, LOUISIANA 70125

Serving a primarily Black community, the Center offers weekly films and classes in art, music, dance and sewing as a means of promoting greater self-awareness and sensitivity to the beauty of the artistic heritage of Afro-Americans. Puppets are used with the very young to increase linguistic skills. Performances, including one which emphasizes a Bicentennial theme, are held throughout the year to exhibit student achievement.

YOUNG FILMAKERS/COMMUNITY-ACTION-
NEWSREEL (C-A-N)
4 RIVINGTON STREET
NEW YORK CITY 10002

CAN has operated a local communications network since 1971, highlighting and documenting issues that are relevant to the minority community it serves. Adults are also trained in news reporting with hands-on instruction in 16mm film and television production. CAN has identified the need and objective of minority interpretation of local and national issues affecting them.

Profile

Community Action Newsreel, or CAN, provides 2 tuition-free television workshops offering a minimum of 125 hours of training per student. Internship programs are also under negotiation with several area TV stations, thus allowing job entry for CAN graduates.

Some of the products of CAN have been *The Education War*, *Community Dialogue* and a special on the New York Police Department's efforts for effective police-community

interaction. CAN has had its material aired on both educational and commercial stations.

Material created and produced by such minority groups as Blacks, Chinese, Puerto Ricans and other Hispanics has helped broaden the understanding of these groups and has demonstrated their ability to produce material high in professional quality and content.

THE YOUNG SAINTS SCHOLARSHIP
FOUNDATION
100 WILLINGTON ROAD
LOS ANGELES, CALIFORNIA 90016

The Young Saints is both a performing and training company with equal emphasis in both areas. Founded 12 years ago, the young company has performed at the Hollywood Bowl, the Los Angeles Music Center, the Ed Sullivan television show and was highlighted by a performance at the White House in 1970. Professionals and students conduct free workshops for other inner-city youth. During the summer months the program is expanded to include more youngsters and classes of instruction.

YOUR HERITAGE HOUSE, INC.
YOUTH WORKSHOPS
235 EAST WARREN AVENUE
DETROIT, MICHIGAN 48201

Your Heritage House offers workshops for young people in visual, plastic and the performing arts. Their "Through-the-Red-Door" is an expanded theatre arts program which emphasizes training in all areas of theatre. The House is in the process of designing plans for its new larger facilities within the city's designated Cultural Center, an entity included in the city's renovation plans.

YWCA OF METROPOLITAN DALLAS
ETHNIC DANCE
4621 ROSS AVENUE
DALLAS, TEXAS 75206

The YWCA sponsors for Chicano and Black youth of low-economic backgrounds a dance program which relates to their respective backgrounds. The purpose of the program is to build pride of cultural heritage and therefore increase self-esteem. Out of the project has come a performing group which can present programs to the public to promote acceptance of the positive aspects of cultural differences.

YWCA OF PHILADELPHIA, MID-CITY AREA
JUNIOR DANCE TROUPE
2027 CHESTNUT STREET
PHILADELPHIA, PENNSYLVANIA 19103

The Junior Dance Troupe, under the auspices of the YWCA, is exposed to a full schedule of classes in dance and related fields. Instruction in ballet, jazz and modern dance is provided. The discipline of dance is emphasized at each stage of development, and teachers from New York are brought in once a month to maintain a high degree of seriousness of purpose and to provide incentive to the students. Performances are given twice a year.



The artist as a Concern of public employment policy

Even in these times of scarce money, artists can be paid, and paid to produce art! If art is identified with the quality of life in 20th century America, then it is little wonder that the well-being of the artist is now a concern of American public employment agencies. Just a few years ago, people didn't talk about art and public service employment in the same conversation. But, now it's both fashionable and practical for the artist to think of himself as deserving of as much public support as, say, the scientist, in times when the country undergoes economic gloom.

Of course, there is a precedent for public support of the artist in the *practice* of art. (We have to emphasize this word "practice" to make it clear that we're talking about an artist being paid to paint, act, write, sculpt, dance, or whatever.) During the great depression of the 1930's, artists were paid to do murals in public buildings and otherwise promote the quality of public works and administration.

Events like the W.P.A. art of the thirties have a way of going to sleep between national emergencies. But the awakening in response to the personal survival needs of artists in the 1970's has created a consciousness that looks like it's here to stay. There are probably many reasons for this, although the main one seems to be a permanent change in the public attitude toward art in this country.

Art has gone public! It is becoming increasingly a *property* of the people and a *love* of the people. The artists themselves have done this. They have delivered to America the manifest imagination and the spiritual translations of the real and the unreal and made them visible to the country beyond the art community. So art is no longer a luxury option. It is not only a quality, visible in times of plenty; it is a necessity of daily life, so that in a very real sense, the painter can no more be allowed to starve than can the engineer, and paintings can no more be allowed to go unpainted than bridges can be left unbuilt.

The National Endowment for the Arts is a governmental response to this reality of art's ultimate recognition in America. And the Endowment's Arts Expansion Program is the bridge between public policy and the public. Expansion Arts' interest in public service employment is as natural as its interest in community arts. They're both part of the same scene.

All this means that community arts have given themselves to the people, and the people, in turn, have reacted by demanding that these arts stay, at all cost! The Comprehensive Employment and Training Act (CETA) seeks to employ artists to practice art along with road builders practicing road building.

But, for all the good, convincing work of artists over the forty years since the W.P.A. murals and the apparent permanency of America's commitment to art as a necessity, the community artist is still the keeper of the flame. It is up to the neighborhood painter or dancer to stay mindful of what is available from the Government to keep him and his fellow artists working in the practice of art.

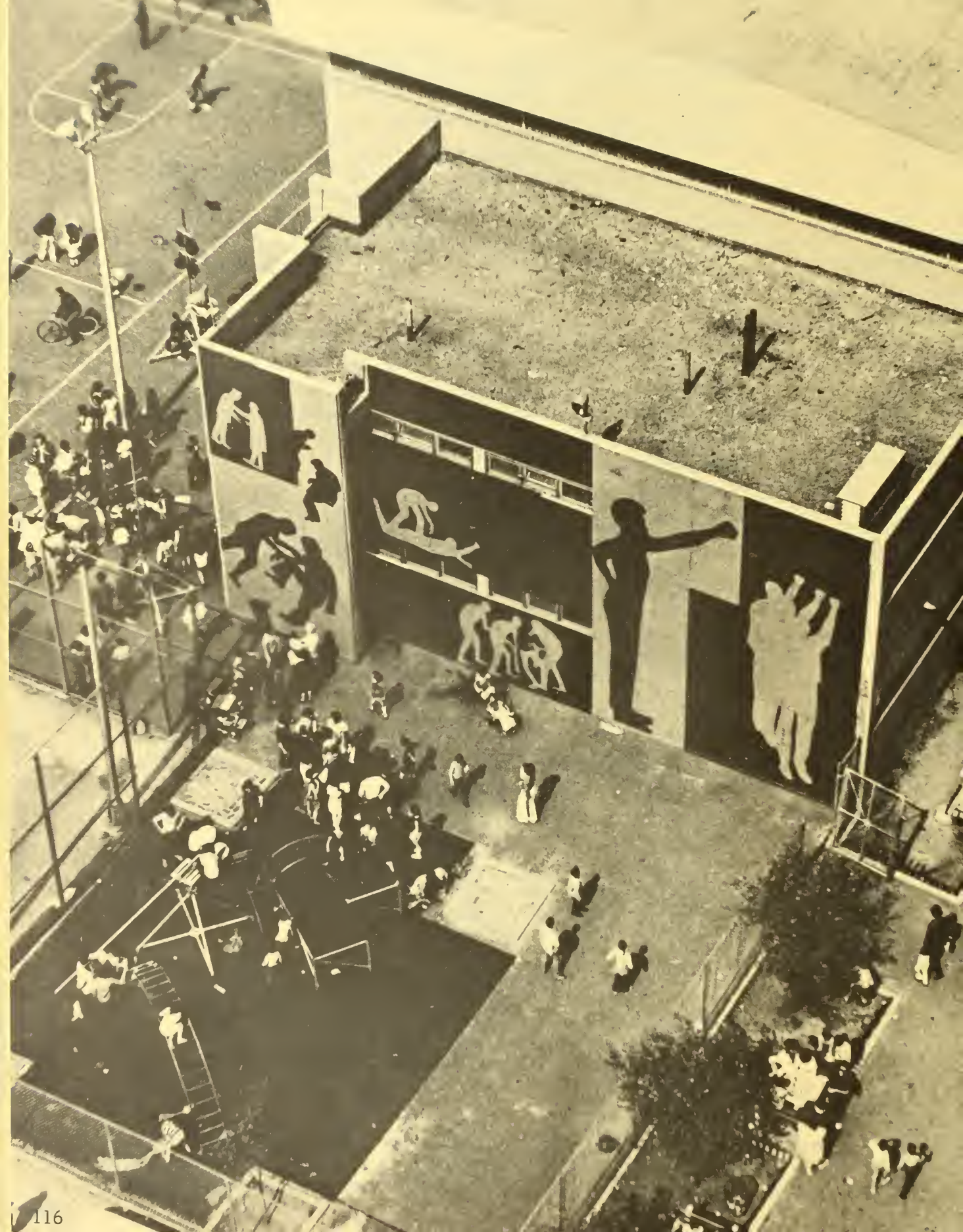
The Labor Department's Manpower Administration naturally turned to the Endowment when it came to public service employment in the arts. The Endowment recommended prime sponsors. These prime sponsors are grass-roots folks and organizations who give ideas for community improvement programs. The programs have to involve people with careers in the arts and cultural areas. Here are some examples of artist-supported or art supporting people working on CETA paid jobs:

- An actor is working with the Old Creamery Theatre Company in Garrison, Iowa. His CETA salary is provided through the Iowa Arts Council and the Benton County (Iowa, naturally) Board of Supervisors. The actor had been underemployed (receiving less than poverty-level wages). He received on-the-job training in technical theatre design and tour management. Now neither of these skills is acting, but both are essential for the presentation of actors.
- In Alaska, the Kodiak Historical Society has gotten a museum coordinator hired with CETA arts funds.
- CETA funds in Buffalo, New York, have made possible the formation of a jazz group. These musicians and technicians organize performances for city parks and community places. They also do jazz workshops and clinics in area schools.

The state of Washington has a comprehensive program, including Seattle's "Artists in the City." This is a good example of local art establishments, in cooperation with the Endowment, obtaining public employment funds to involve scores of community artists in community improvement projects. These artists represent the full range of arts and crafts, of racial and ethnic identification, and of social purpose.

Available resources don't begin to match the need. For instance, during one "Artists in the City" cycle, only 39 programs could be selected from among 470 applications. That's 8%. But it's an 8% who wouldn't be working but for this program, and an 8% who are generating an incalculable volume of art and public involvement. It should be pointed out also that this 8% probably compares favorably with the ratio of non-artists to CETA opportunities in their own work areas.

The artist serves himself and his calling by remaining sensitive to the importance of art to the community and being watchful for opportunities for arts expansion through public programs on the state and federal levels.



NEIGHBOR- HOOD ARTS

As the name implies, this service group category was established to provide assistance to community organizations and groups who normally do not have ready access to such help. Assistance can be in the form of technical assistance, such as financial accounting, public relations, fund raising, real estate advice and legal counsel.

Other assistance and advice may touch on areas involving sponsorship of activities or the procurement of equipment and supplies. Often arts groups might have outstanding in-house aesthetic or artistic expertise, but lack the necessary business acumen to sustain their operation in fiscal good health.

Unfortunately, arts administration is a new discipline, and many arts groups have stumbled along without the sound management that good administration requires. The Neighborhood Arts Services component helps to fill this need, and the Expansion Arts requirement for documentation increases the availability of service resource and procedures for dissemination to its constituency.

ARTS & HUMANITIES COUNCIL OF GREATER
BATON ROUGE
P.O. BOX 3893
BATON ROUGE, LOUISIANA 70821

The Arts Council of Baton Rouge continues to provide instruction and training by the Arts and Humanities Council of Greater Baton Rouge in arts council administration, services and programming.

Profile

The Arts Council of Baton Rouge, coming under the direction of the Professional Executive Director of the Arts Council, is the first community arts council in the State of Louisiana. Instruction and training by the Arts and Humanities Council of Greater Baton Rouge includes active participation in Baton Rouge Symphony management, an aesthetic education pilot program in the East Baton Rouge Parish School System, a summer arts program, an Advisory Arts Panel of professional artists and arts administrators, arts festivals, Bicentennial arts projects, cooperative cultural ventures with the City-Parish government, the building renovation project for development of a new city museum, an arts and crafts center, new Council housing and direct assistance to all cultural and educational organizations in metropolitan areas. In addition, the Arts Council of Baton Rouge has continued to work with local artists, providing National Endowment for the Arts information and applications. The Arts Council has also provided workshops and sessions on the procedures for making grant applications. Cities throughout the state are seeking advice and leadership from this council in order to establish their councils in like professional manner.

ASIAN BENEVOLENT CORPS
2020 F STREET, NORTHWEST
ROOM 205
WASHINGTON, D.C. 20006

Asian Benevolent Corps is a non-profit tax-exempt organization engaged in a wide variety of cultural and arts activities consisting of arts exhibitions, workshops, seminars, forums and publications disseminating the character, substance and participants of these activities. Having expanded its program, the Asian Benevolent Corps now seeks to present the Asian arts to inner-city, low-income people, senior citizens, the sick and handicapped, and high school and college students. The distinctive feature and prime objective is to make it possible to bring the artist and his works to the above disadvantaged groups so that they may be exposed to the arts at the very places where they live, thereby motivating them to engage in creative art activities as a constructive alternative to delinquency, drugs, boredom, loneliness and despair.

ASSOCIATION OF HISPANIC ARTS
NEW YORK CITY

The Association of Hispanic Arts serves to develop and expand the audiences of Hispanic arts activities.

Profile

The Association of Hispanic Arts has initiated a planning phase which has allowed it to identify the variety and levels of the communities which are the audiences of its Hispanic arts groups. It has also identified the services necessary in order for each art group to strengthen its organization in its development. In addition, it has set up a system which provides basic administrative, management and fiscal learning and training workshops to stabilize and strengthen each organization, so that services to the field can continue unhampered. The Association of Hispanic Arts has also established a system of communication to disseminate information on the arts and areas to be focused on. According to the Association of Hispanic Arts, information brought forth from the above activities should be documented and communicated in a newsletter devoted to the Hispanic arts and its interests which lie in the wider audience.

THE BOSTON FOUNDATION, INC.
ONE CITY HALL PLAZA
ROOM 817
BOSTON, MASSACHUSETTS 02201

The Boston Foundation, Inc., is a multi-cultural program catalyzing a full variety of arts endeavors in Chinese, Italian, Haitian, Irish and Albanian communities. Festivals are given which have performing and visual arts components for the community itself to strengthen its own cultural identity, as well as central manifestations to broaden the scope of the mainstream cultural community. This program has made a commitment to the entire Bicentennial period in Boston, featuring an expanded Summerthing Multi-cultural Incentives Program, which includes 10 month-long ethnic art festivals.

BROOKLYN ARTS AND CULTURE
ASSOCIATION INC.
200 EASTERN PARKWAY
BROOKLYN, NEW YORK 11238

The program of the Brooklyn Arts and Culture Association, Inc., provides the following services: providing year-long workshops, scholarships and conferences in arts, crafts, dance, theatre, music, poetry, film and photography; arranging for facilities, exposure, exhibitions, publicity and equipment for Brooklyn professional and semi-professional performing and visual art groups; cosponsoring of neighborhood and ethnic festivals, street theatre and joint student/professional performances in schools; producing borough-wide art exhibitions for students, community artists and professionals, film festivals, community murals and Happenings and Special Events in parks and civic centers; and acting as a clearinghouse and information center for the arts and liaison between communities and cultural institutions, distributing free and discount tickets to cultural events and publishing a monthly arts calendar.

BRONX COUNCIL ON THE ARTS, INC.
57 EAST 184TH STREET
BRONX, NEW YORK 10468

The Bronx Council on the Arts, Inc., is an outreach project which has 3 distinct components: (1) The Neighborhood Art Services Project; (2) The Arts Advocacy Program; and (3) Arts in the Parks. The Neighborhood Art Services Project provides the core of the program. It institutes "how-to" seminars and workshops and provides the following: technical assistance with fund raising, publicity and management; job placement and training; grants-in-aid; graphics design and printing; program planning and assistance; and distribution of free and low-cost tickets for cultural events. The Arts Advocacy Program identifies newly emerging art groups which need strong support in order to survive and grow. Arts in the Parks is an art workshop program located in 4 city parks in the Bronx, providing creative experiences for some 75-100 children and identifying exceptional talent.

CHINESE CULTURE FOUNDATION OF SAN
FRANCISCO
750 KEARNY STREET
SAN FRANCISCO, CALIFORNIA 94108

The Chinese Culture Foundation is a nonprofit organization promoting Chinese culture for Chinese-Americans and all other Americans. The Center's role is multi-faceted. Internally, it provides cultural continuity to Americans of Chinese descent and bridges communication of many mini-cultural and linguistic groups among Chinese-Americans. Beyond this, the Center answers to the surge of renewed interest in China by the American public in artistic, scholarly and commerce fields. The Chinese Culture Center is the only one of its kind in the United States. Its program includes art workshops for youths, adults and the elderly; rotating art exhibitions; performances; language classes; lecture series; festivals; fairs; and special events.

CLEVELAND AREA ARTS COUNCIL
507 THE ARCADE
CLEVELAND, OHIO 44114

The Cleveland Area Arts Council, a catalyst and coordinating agency, provides technical assistance and resource for the whole arts community of Cleveland, Ohio.

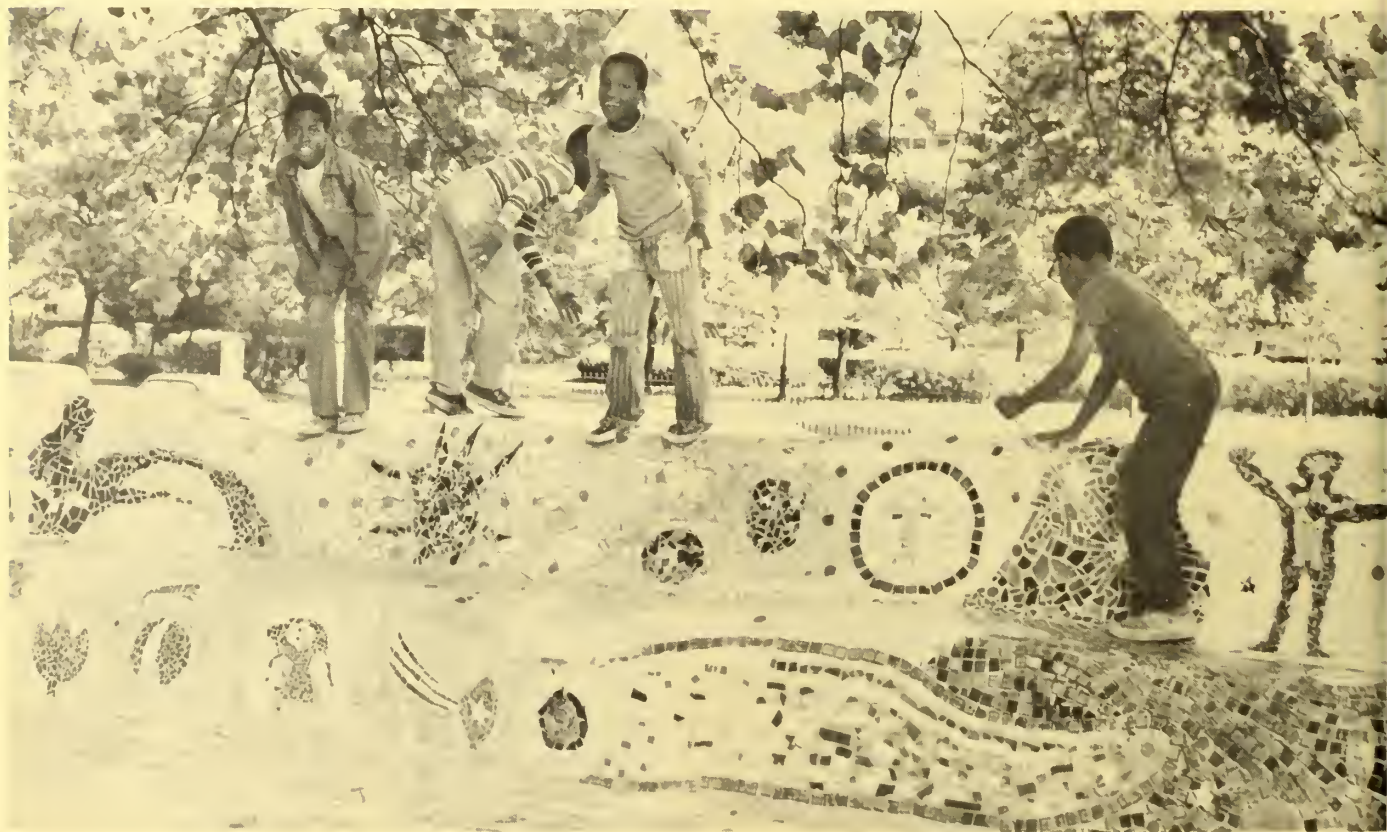
Profile

The Cleveland Area Arts Council has been very instrumental in providing all types of assistance to the neighborhood arts groups. Its many duties include: giving technical assistance to neighborhood groups; aiding local arts organizations with funding resources and coordinating total fund-raising possibilities in order to help build programs; aiding Cleveland area nationality groups in the presentation and preservation of their respective cultural heritages; and increasing the involvement with local artists—poets, playwrights, actors, directors, visual artists—

and the interaction between these and the artist-at-large. In addition, the Council serves to act as a catalyst between and among agencies of all sizes, especially developing coordination between those strong in the arts and those needing greater assistance.

COMMUNITY ARTS ASSOCIATION OF
SOUTHWEST VERMONT
BOX 476
NORTH BENNINGTON, VERMONT 05257

Community Arts Association of Southwest Vermont maintains a calendar of arts and crafts events and an operations center from which it organizes and assists other community groups in the organization of classes, workshops, demonstrations, exhibitions, performances and other art activities open to the public. Community arts also provides on-the-job training to low-income people involved in the Governor's Special Project administered through manpower. To local artists and crafts people, Community Arts provides organizational and administrative assistance, assists with publicity and grant information and offers seminars of practical importance to artists.



COMPAS
30 EAST 10TH STREET
ST. PAUL, MINNESOTA 55101

Community Programs in the Arts and Sciences (COMPAS) is made up of 5 community centers. Its projects include touring performing arts festivals, classes in dance, filmmaking, photography, theatre, instrumental and choral music, jazz, ceramics, mime, mosaics, drawing, painting and writing. COMPAS has also involved professional artists with the department of recreation and citizen groups, in regard to community programming. COMPAS helps small arts groups looking for such assistance as incorporation or by acting as a conduit for their funding.

Profile

What I want to give away before
I die is my bow and arrows then
when I die my body will go in the
earth and the worms will eat my
body that will feed the birds
that will feed all my brothers.

Jiggs Kingbird
Heart of the Earth
Survival School
Minneapolis

The above poem was written by a young participant of the Minnesota Poets in the Schools Program, a project of COMPAS (Community Programs in the Arts and Sciences). COMPAS became an agency of the St. Paul Council of Arts and Sciences in 1973.

In addition to the Poets in the Schools Programs, COMPAS administers film in the Cities, New Focus: Arts and Corrections and a thriving Neighborhood Arts Program operating in 8 different centers of the St. Paul area.

COMPAS also helps small arts groups looking for such assistance as incorporation or by acting as a conduit for their funding.

Policy for the agency is made by a Board of Directors made up of involved, interested community people. COMPAS provides professional and relevant programming help for the Arts and Sciences.

COMPAS' Neighborhood Arts Program gives expert assistance in such efforts as the

Art Ark, the City's Showmobile, Arts and Book Fairs, concerts and professional instruction and training in the various arts disciplines.

COMPAS extends its cultural help from senior citizen centers to tot lots and from urban to rural areas.

CULTURAL COUNCIL FOUNDATION
(7 LOAVES)
EAST 65TH STREET
NEW YORK CITY

7 Loaves is a coalition of community arts programs formed with 7 member programs which train community residents to use traditional arts.

Profile

Community residents are trained to use these traditional arts—e.g., murals, graphics—in new ways as a tool for community development. One main activity is administrative training from 3 coalition staff and outside consultants and shared administrative experience among members. Administrative training consists of every aspect that enables programs to operate more effectively in the community including staff roles, planning, fund-raising, community boards, budget control, internal staff training and formalizing legal status. Program staffs meet 1 to 4 times a month to share resources, solve mutual problems and develop cooperative projects. Three special projects which began as pilots in the fall of 1974 are: (1) an exhibit of member program products to help communicate a community arts concept; (2) a 30-booklet administrative manual by/for community arts; and (3) a fellowship training for member group staffs. 7 Loaves is also working with other community agencies to create a new fiscal service to do accounting/bookkeeping for member programs.

DINEH COOPERATIVES, INC.
CHINLE, NAVAJO NATION
P.O. BOX 569, CHINLE, NAVAJO NATION
CHINLE, ARIZONA 86503

The Navajo Arts and Crafts Association provides many services which include: marketing on consignment all types of Navajo crafts in an ongoing schedule of nation-wide exhibitions; providing a wide range of raw materials to crafts people at the lowest possible prices; sponsoring workshops to encourage the continuance of traditional arts among the young people; making available to community groups crafts equipment not otherwise easily accessible due to high costs; educating Navajo communities to the advantages of working together for cultural self-determination; and communicating aspects of the Navajo culture to peoples all across the land through the media of catalogues, newsletters, crafts demonstrations and exhibitions.

FEDERATION OF COMMUNITIES IN SERVICE
109 SKYBLUE DRIVE
KNOXVILLE, TENNESSEE 37919

Appalachian Community Arts (ACA) was formed to enable rural Appalachia to speak to its needs for cultural and artistic developments.

Profile

In building on the experience of its brief history as a Neighborhood Arts Resource Program, ACA sees the following activities as most important to the development of the arts in Appalachia:

1. The continued support to, and promotion of, Central Appalachian community and regional art groups in their day-to-day operations, in developing new opportunities for performances or other exposure to the public, and in assisting groups toward self-sufficiency.
2. Giving assistance in programming for the continued promotion of local and regional festivals of the arts, thereby extending the audience experience of art forms, fiscal management and publicity.

3. The continued exploration of maximum use of the media to promote the arts. This would include encouraging the stations toward showing more art films, more local programming for cable and the use of a portapak and translator for filming and viewing to isolated rural areas.
4. Encouraging existing art groups in the collection and use of songs, jack tales, photographs, literature, and such related to Appalachian history since 1776.

ACA's members share in the belief that art is an essential part of man's pursuits for a better quality of life. They further believe that the strength of Appalachia's culture and tradition is something this country needs and, as such, ought to be preserved and reinforced.



GALVESTON ARTS CENTER OF THE
GALVESTON COUNTY
CULTURAL ARTS COUNCIL, INC.
P.O. BOX 1105
GALVESTON, TEXAS 77550

The Galveston Arts Center provides space for workshops, performances and exhibitions, as well as assistance and guidance in administration and organization for local community arts groups. Within the Center artists are provided as workshop instructors, and the Center coordinates their classes in photography, film, printmaking, ceramics, weaving and fabrics for children. In addition, the Center has coordinated a city-wide mural program which involves and reflects the lives of Blacks, Chicanos and women as they participated in Galveston's history. In conjunction with the schools of Galveston, the Arts Center has coordinated the creation of new arts programs, using their own professional staff, which is offered to the students for school credit.



GREATER ASHLAND DEVELOPMENT
FOUNDATION, INC.
P.O. BOX 1546
ASHLAND, KENTUCKY 41101

This project was initiated as a survey and analysis to promote and expand the cultural arts experiences of the young blue-collar workers and their families. Phase I consists of a survey analysis of employees from selected industries to determine the greatest needs of blue-collar workers. Phase II involves programming and implementing appropriate workshops and classes under the direction of the Paramount facilities and industrial locations. Phase III concerns the involvement and direct presentation of program participants in activities located in the Paramount Arts Center. Phase IV offers availability and exhibits by professional artists in the Paramount Arts Center.

HARLEM CULTURAL COUNCIL, INC.
2349-51 ADAM POWELL BOULEVARD
NEW YORK CITY 10030

Harlem Performance Center is operated by the Harlem Cultural Council, Inc., as a theatrical service center for performing groups who do not have permanent performance facilities; and to enable the performing groups to exhibit their effort in a professional circumstance. Productions that are relevant to their own lives are offered as an alternative to commercial productions such as television. There are 3 selections from the National Black Touring Circuit. During the day, 5 Harlem elementary and junior high schools participate in an in-depth theatrical experience 3 times a week at the Center for the entire year.

INTERSECTION, INC.
756 UNION STREET
SAN FRANCISCO, CALIFORNIA 94133

Intersection, Inc., was founded as a focal point for Bay Area religious groups concerned with the survival, growth and development of the arts, particularly those emerging from the neighborhoods in San Francisco. It provides space, expertise in program development and information to artists and the audience for the arts at little or no cost to those being served. Intersection has also produced numerous benefits for community action projects, developed a living collective for artists and published a newsletter. In addition, it has made it possible for artists to present their art in schools, churches, community centers, mental health programs and parks.

LIBRARY CREATIVE DRAMA
C/O UNITED SOUTH END SETTLEMENTS
ADMINISTRATOR OF FINANCES
20 UNION PARK
BOSTON, MASSACHUSETTS 02118

Much has been learned about the voluntary response of middle-aged city children to creativity and the arts, and much more remains to be learned. It is the objective of Library Creative Drama to have a staff whose personal qualities and know-how can communicate with and foster the spontaneous intellect of the inner-city child as is most favorable to the growth of artistic sensibility. The program is offered in 8 branches of the Boston Public Library and 1 Cambridge branch library. This program serves inner-city children ages 7 to 11.

NATIONAL CAPITAL PARKS & PLANNING
COMMISSION
DEPARTMENT OF PARKS & RECREATION
ARTS DIVISION
KENILWORTH AVENUE
RIVERDALE, MARYLAND 20840

The main thrust of the Arts Division is to provide services to the community artist and 150 arts organizations. These currently include coordinating, printing, mailing and general distribution of 20,000 copies of Expression/Newsletter and calendar of the Arts Forum of Prince George's County; announcement flyers and mailings are prepared free of charge; and electric piano, portable stage platforms and theatrical lighting and display boards are loaned: exhibit and performance sites are sought; and organizational and artistic advice is provided by a staff of specialists. "Dimensions in Music," a year-round country-wide music festival, is housed and serviced.

OFF OFF BROADWAY ALLIANCE
245 WEST 52ND STREET
NEW YORK CITY 10019

Off Off Broadway Alliance (OOBA) is an organization which provides special services to Spanish theatre groups. Among the many services which it performs are to: (1) develop and execute a plan for introducing Theatre Development Fund (TDF) vouchers to Spanish communities; (2) research the simplification of the TDF voucher application for Spanish peoples; (3) make contact with and record all Hispanic organizations; (4) promote group sales with all Hispanic

organizations; (5) translate pertinent material into Spanish and (6) effect a special listing of Spanish theatres and productions in the OOBA Guide monthly calendar of Off Off Broadway events.

SAN FRANCISCO ART COMMISSION
165 GROVE STREET
SAN FRANCISCO, CALIFORNIA 94102

The Neighborhood Arts Program of the San Francisco Art Commission is a comprehensive program consisting of workshops, performances and services to neighborhood arts and arts groups.

Profile

Founded in 1967, the objective of the San Francisco Art Commission is to serve community organizations anxious to involve themselves and their communities in the arts. Decentralization of the arts became the catchword explanation of the program's goal, "Arts for and by the people, where they live and work." The program utilizes a decentralized delivery mechanism that employs resident artist-organizers as program outreach agents. Services provided by the San Francisco Art Commission include an equipment bank and a fund of information available without cost to any organization or individual. The equipment bank consists of theatrical tools, recording equipment, film equipment and access to film rentals, and design and mimeograph facilities to publicize to their respective communities the organization's art endeavor.

The Neighborhood Arts Program (NAP) also provides a source of communication between communities—putting organizations in touch with local performing groups and artists. For many organizations the NAP is the only access they have to the media.

NAP publicizes an organization's arts activities by sending out press releases to all of the local Bay Area newspapers, television stations, radio stations and magazines, thus serving as the community's only real liaison with the general public.



SEATTLE ARTS COMMISSION
SEATTLE CITY COUNCIL MUNICIPAL BLDG.
SEATTLE, WASHINGTON 98109

The Seattle Arts Commission provides extension of services into the individual artist's community in the following ways: (1) by providing partial support for materials used by individual creative artists—sculptors, weavers, muralists, etc.—in “The Artist in the City” project; (2) by providing support for performing artists of low visibility, with accent on outreach to ethnic minority artists; and (3) by providing support for the *Arts Newsletter*, a communication tool for the entire local arts community, presently reaching over 12,000 persons with the publication of 12 monthly issues annually.

SEATTLE PERFORMING ARTS
6600 FIRST AVENUE, N.E.
SEATTLE, WASHINGTON 98115

Since its inception in 1969, Seattle Performing Arts has provided programs for nursery schools, assemblies and arts exploration projects for public education and alternative education programs. It raises funds for resident dance companies and community theatre groups, as well as assists with residencies and arts projects throughout the city. Seattle Performing Arts also has provided such services as teaching costume and prop making; adapting ultra-expensive processes so that the hobbyist can create professional quality photographs in his kitchen sink; and offering lay-out assistance to the small arts community.

URBAN GATEWAYS
127 NORTH DEARBORN STREET
CHICAGO, ILLINOIS 60602

Urban Gateways is a private non-profit agency providing cultural and social enrichment for children living in Chicago's poorest neighborhoods.

Profile

Starting in 1961 as an all-volunteer group working in one inner-city school, Urban Gateways now serves 57,760 children in 50 schools with the approval and cooperation of the Chicago Board of Education. The enrichment opportunities which Urban Gateways offers create an atmosphere of motivation, leading children to improved academic performance and higher aspirations.

To help meet the needs of these inner-city children, Urban Gateways has developed 5 different, yet interrelated and complementary, programs: (1) school programs; (2) parents programs; (3) choral programs; (4) summer arts-recreation day camps; and (5) Talent Development Program. All of these programs have common objectives: to expand horizons, raise educational goals and develop a participating citizenry. Urban Gateways activities include: Artists-in-the-Schools performances and workshops; supporting community-based parent programs; aiding in the preparation and dissemination of arts/education materials, and providing follow-up support and materials for teachers and parents taking arts/education courses at the University of Illinois and Loop College. In addition, Urban Gateways' directors respond to requests for consulting services and initiate and follow through on funding proposals to foundations and corporations.



SPECIAL SUMMER PROJECTS

Expansion Arts has been instrumental in the success of Special Summer Projects, *projects which take place uniquely and exclusively during the summer*. These special programs provide training and exposure, but, more importantly, they offer individuals active participation in the arts experience.

Because of favorable summertime temperatures, many of the projects are held outdoors in parks, fields, school and church yards and other open sites. This feature allows greater participation in the art events and removes some of the psychological barriers frequently existing in a closed-in environment.

Many of the successful projects have been expanded into year-round activities, the summer projects having served as an effective testing ground for both the art form and audience reaction to it.

The following items are those that took place during the summer of 1975. Many of those included will continue their projects in the Bicentennial year with emphasis given to the year-of-celebration theme.

ALASKA FESTIVAL OF MUSIC
P.O. BOX 325
ANCHORAGE, ALASKA 99510

This program was structured around an arts coffeehouse serving young people within the Anchorage area. Free transportation was provided where needed. The coffeehouse project features professional artists in performance and exhibit with the added highlight of informal dialogue taking place between the guest artist and audience. A special festival ticket plan was also available to those young participants desiring to see the artists again in a more traditional performance setting.

ALPHA-OMEGA THEATRICAL
DANCE COMPANY
NEW YORK CITY

Alpha-Omega's summer project involved 8 weeks of intensive dance theatre training and performance for 30 youngsters between the ages of 13 and 20. Students were encouraged to perform in their communities at locations normally isolated from arts exposure and participation. Training was also geared to subsequent professional entry and encompassed the areas of history, theory, technique and choreography. Work-study seminars were offered in costuming, lighting, music, video and administration. Trainees under 18 were given a stipend, while those over 18 were paid the minimum for their required 30-hour week.

ARTS AND HUMANITIES COUNCIL OF
GREATER BATON ROUGE
SUMMER ARTS
P.O. BOX 3893
BATON ROUGE, LOUISIANA 70821

Summer Arts '75 was a continuation of a project started in 1974, offering multi-art instruction to youth from elementary to high school levels. While the major emphasis was on arts exposure, students had the opportunity to develop skills in one or more of the disciplines available.

Profile

Summer Arts is a program headed by a Project Coordinator, 4 Program Directors and a number of college assistants recruited from Louisiana State and Southern Universities.

Course offerings were in music, children's theatre, dance and film.

Project participants received introduction to the above-named media and were encouraged to single out one area for summer concentration. As a result of the provision of actual arts training, the program served as an exploratory model for the students' entry into an arts career.

Since its beginning, Summer Arts expanded its operation to a second site and had an additional staff of 16. Participants gave performances in parks, Head Start centers and in the annual summer arts festival.

THE ARTS COUNCIL, INC.
610 COLISEUM DRIVE
WINSTON-SALEM, NORTH CAROLINA 27106

Summer scene 1975 was a project made up of various arts components or smaller projects that had been piloted in previous summers. In order to offer single communities one relevant, enriching festival, such groups as the Freedom Street Players, the Jazzmobile, and the traveling arts and crafts van, and Fun Center were joined to form Summer Scene. Art performers qualified through audition, and special pre and post-performance workshops were held to familiarize audiences with the particular media presented as well as to direct them to resources for their own subsequent arts involvement.

BERGENFIELD PUBLIC LIBRARY
THE THEATRE WORKSHOP
50 WEST CLINTON AVENUE
BERGENFIELD, NEW JERSEY 07621

Theatre Workshop, as its name implies, is about the business of theatre and making it available to interested persons in a workshop format. Not only was there a goal of continuous upgrading of the professional staff, but also a mission of making professional resources interact with the community. Major and minor productions were held with cooperation from the Recreation Department.

THE BOSTON FOUNDATION INC.
ONE CITY HALL PLAZA, ROOM 817
BOSTON, MASSACHUSETTS 02201

The Hispanic Theatre Company of Boston and the Boston Youth Performing Company make up this organization's special summer project. The former is tailored for Boston's Spanish-speaking youth, while the latter serves as a theatre media for both Black and White youngsters. The project provides the Boston community-at-large with an effective arts exposure to theatre that is educationally relevant and culturally diverse.

CAPITOL HILL METHODIST CHURCH
THE CIRCUS KINGDOM
421 SEWARD SQUARE, SOUTHEAST
WASHINGTON, D.C. 20003

This project brought live entertainment to handicapped citizens and those people who are confined to institutions. Performers and musicians performed in a total of 40 institutions, including hospitals, orphanages, homes for the elderly, prisons and homes for the mentally retarded. Approximately 10,000 Vietnamese refugees staying at military installations were also provided participation. The artists volunteered their time and talent. The project was directed by the church's associate pastor, who was a professional musician and circus performer. Productions included dance, mime, gymnastics, circus acts, music and theatre.

CHARLES RIVER CREATIVE ARTS PROGRAM
56 CENTRE STREET
DOVER, MASSACHUSETTS 02030

For the third season, this program offered two 4-week sessions of workshops in the visual arts, dance, drama and music. Serving about 250 boys and girls, aged 7-15, the program also gave performance-oriented training leading to regular presentations to the surrounding communities. Two special children's musicals were designed as well as a multi-media slide production for viewing in the Bicentennial year. Charles River is conscious about audience recruitment and actively geared its program to serve people of diversified age, social, economic and ethnic backgrounds.

CHATFIELD COLLEGE
SAINT MARTIN, OHIO 45170

Chatfield College, located in rural Brown County, sponsored 4 arts workshops, 3 for children and 1 for adults. The children's instruction offered crayon, watercolor, collage, print-making, ceramics and photography, while the adult workshop provided instruction in drawing, painting, school arts, crafts, ceramics and photography. In addition, adults had the chance to observe the youth workshops. All participants went on field trips to museums and galleries in Cincinnati.

COLLEGE OF SANTA FE, DEPARTMENT
PERFORMING ARTS
SANTA FE, NEW MEXICO 87501

The Theatre Institute for Northern New Mexico continued its touring theatre program going to the northern New Mexico area with a company of bilingual performers, offering at least 3 varied stage presentations.

Profile

This 4-year program has involved a diverse population such as the Eight Northern Pueblos Council, the Department of Education and the Commission on Aging, to name a few. The adult component provided 8 weeks of instruction and practice in children's theatre, music theatre, mime, puppetry and dance.

Youth participants learned fundamentals of acting, diction, dance and song and prepared productions in Spanish and English. The touring company, The Mobile Theatre Co., featured 11 young actors and 7 technicians and traveled more than 3,000 miles throughout New Mexico, mostly to remote and isolated towns, pueblos and barrios. The company's main thrust was to give rural audiences the experience of live theatre and to motivate them to become actively involved in the arts. Linguistic and cultural identity with the company enhanced the chances for fulfillment of this goal.

CONCERNED MUSICIANS OF HOUSTON
P.O. BOX 8031
HOUSTON, TEXAS 77004

The Summer Program for Youthful Musicians took place in Houston for 8 weeks and was open to all junior and senior high school musicians. It focused on jazz and the project offered classes in orchestration, writing, management and improvisation. Its goal was to increase general musicianship and awareness of the jazz-idiom.

Profile

Concerned musicians offered classes in Basic Education, History of Black Music, the Jazz Idiom, and Educational Education for Musicians. The teaching staff was composed of professional musicians and advanced music students with special classes by visiting experts. The free workshops were held in the facilities of St. James Episcopal Church.

Over 100 aspiring young musicians were given the chance to maximize their summer hours by participating in a productive learning experience.

Several student shows took place as a climax of the project. Participants also planned and executed a recording session, thus taking an active role in professional kinds of music activities and preparing for the world of work.

CORNISH SCHOOL OF ALLIED ARTS
710 EAST ROY
SEATTLE, WASHINGTON 98102

This project addressed itself to the need for arts enrichment and instruction for hearing impaired students. In cooperation with the Child Hearing League, the Seattle Public Schools and the State Arts Commission, the Cornish School continued its special summer project begun in 1974. Emphasis is on the visual languages of the arts found in drama, dance and visual arts media. Eight professional artists from the Cornish faculty along with 8 sign interpreters provided in-depth arts instruction to 40-60 students between the ages of 6 to 18. Sessions were planned 4 hours a day, 4 days a week for 6-8 weeks. Such projects provide valuable models for other communities desirous of making the art experience available and meaningful for special education youngsters.

COUNCIL OF ARTS FOR CHILDREN
P.O. BOX 15546
NEW ORLEANS, LOUISIANA 70175

Summer-In-The-City was the 1975 theme for the Council's summer project, designed to bring together professional artists and youngsters enrolled in the city's 30-day campsites. Along with the working artists, students enrolled in the city's 7 university theatre and art departments were involved in providing minimum 3-day arts workshops at the campsites. Television and press coverage helped to publicize the program throughout the community, and now plans are under way to expand the project to serve year-round after-school recreational centers with new classes in puppetry and dance.



CREATIVE ARTS COMMUNITY, INC.
C/O 4736 TURNBRIDGE ROAD
TOLEDO, OHIO 43623

The Community, begun in 1974, is a project based on the premise that gifted artists, teachers and young people, from 12 to 16, should have a communal environment in which they can creatively interact. The Community involved 20 youngsters and 100 teachers in film, theatre, dance, music and studio arts.

Profile

The Creative Arts Community is a 3-year pilot program with the following goals: (1) to involve people in communal arts, (2) to focus on the creative process and secondarily on performance, and (3) to encourage each person's inherent need for self-expression.

The Community is a sharing of creative efforts and experiences for those participating. It was initially conceived as a real physical and artistic setting for the average and gifted person. The project has been successful, and plans call for expansion into a year-round program involving more artists and student participants. Present membership is drawn from immediate Toledo and 9 suburban and rural school districts.

CREEDE REPERTORY THEATRE CREEDE, COLORADO

Creede Theatre, a group of theatre professionals, organized a Performance Expansion Project to serve a rural community composed of a multi-ethnic population of American Indian, Chicano and Caucasian citizens. The project presented free productions for senior citizens, children of migrant workers, as well as other low-income members of the Creede community. College apprentices also worked in various areas of theatre arts and technology. Creede also conducted workshops, presented guest artists and produced plays specially designed for children.

DANCE ADVISORY COUNCIL 500 LAKE WASHINGTON BOULEVARD SEATTLE, WASHINGTON 98122

The Council's special summer project provided children a day camp with emphasis on learning and participation in American dance forms, songs, mythology and drama. A faculty of specialists served 3 camp centers and taught crafts, puppetry and mime, in addition to those media mentioned before. Children attended 8 hours a day, 5 days a week, and special outings were held throughout the summer. Over 600 children were involved in the Dance Advisory project.

DAVID HOCHSTEIN MEMORIAL MUSIC SCHOOL SUMMER IN THE CITY 12 HOELTZER STREET ROCHESTER, NEW YORK 14605

This program provided summer arts entertainment at a downtown park which was accessible to city and suburban residents alike. Each week the program presented a local, amateur or semi-professional group for an early evening picnic supper and a professional group for the late evening main attraction of theatre music or dance. Classic, as well as ethnic, music was featured.

THE DE YOUNG MUSEUM ART SCHOOL VISUAL ARTS WORKSHOP GOLDEN GATE PARK SAN FRANCISCO, CALIFORNIA 94118

Interns between the ages of 15 and 18 were recruited and paid to assist in teaching art classes at the museum and in the community, and to work as apprentices to experienced artist/teachers. The interns were instructed in the areas of video, preparation of slide shows, exhibition techniques, publications mechanics and use of power equipment. The primarily inner-city interns also acted as guides to special exhibits and consultants of young adult museum programs.

THE EMERSON INSTITUTE OF THE ARTS/ ARTS WORKSHOP 12 EAST 96TH STREET NEW YORK CITY 10028

Field trips to cultural institutions and art classes were offered to 120 children from the low-income, multi-ethnic communities of upper Manhattan. The classes offered instruction in dance, drama, art, photography, instrumental and vocal music during a daily full-day program, which included lunch. Classes were taught by professional artists and teachers, and the quality of the project classes was on a par with those taught by the Institute in its regular session.

EXCEPTIONAL CHILDREN'S FOUNDATION
ART CLASSES
2225 WEST ADAMS BOULEVARD
LOS ANGELES, CALIFORNIA 90018

In a daily, full-day program which combined inner-city and suburban youngsters, classes were provided in a wide variety of media, including drawing, painting, sculpture, collage, weaving, and ceramics. Student artwork was exhibited and sold throughout the nation. The aim of the program was to promote social and emotional growth as well as develop creative ability.

THE EXPERIENCE COMMUNITY GALLERY
& CULTURAL CENTER ARTS WORKSHOP
578 MYRTLE AVENUE
BROOKLYN, NEW YORK 11205

Youngsters of varying backgrounds and ability from the Brooklyn area were offered workshops in drawing, photography, welding and glass sculpture. Classes were held 2 days a week for 3 hours during a 13-week period. The program was aided by Pratt Institute, which offered the use of its welding workshop along with other services.

FERRUM COLLEGE CRAFTS WORKSHOPS
FERRUM COLLEGE
FERRUM, VIRGINIA 24088

Thirty teenagers from the rural mountain counties of Southwest Virginia were offered a unique opportunity to explore the aesthetic and humanistic aspects of the arts and crafts indigenous to their area. With little or no previous arts training, these youngsters were given an arts foundation which would potentially provide them with the skills necessary to become part of the cultural and economic development of their area.

FINE ARTS COUNCIL OF TRUMBULL COUNTY
"IT'S THE REAL THING"
P.O. BOX 48
333 SOUTH PARK AVENUE
WARREN, OHIO 44482

As a means of exposing the children of the rural areas of Trumbull County to a diverse arts program, 4 centers were set up in the county which offered workshops in fine arts, crafts, drama, dance, theatre and music. Local needs and interests were also taken into account through planning assistance provided by local school administrators and parent and youth groups.

FREE MOVIES, INC.
200 WEST 58th STREET
NEW YORK CITY 10019

Free Movies was a touring mobile outdoor movie festival which took place in 12 Eastern cities during the summer of 1975. The program has been operating successfully in previous summers, showing the works of new filmmakers.

Profile

Movies In the Park and the Red Balloon Children's Cinema were two programs of Free Movies, Inc., that helped bring experimental and contemporary films to adult and youth audiences along the Atlantic seaboard. The Cinema was an air-supported structure featuring a complete portable motion picture theatre. Local filmmakers were invited to participate in a Traveling Film Workshop to share experience and expertise with other young local filmmaking aspirants. During this period, workshop participants were given the opportunity to produce a film documenting the summer's program.

More than 100,000 people viewed the films. The large, red vinyl bubble was able to seat up to 300 children and made it possible to show movies outdoors during the day, rain or shine. In the evening, a large projection screen was used for presenting films to adult audiences. Many new films were premiered during the project, and some were selected for recognition by prominent film organizations.

GRAND VALLEY STATE COLLEGES/
OUTDOOR THEATRE
ALLENDALE, MICHIGAN 39103

In a program which stressed the process as well as the product of theatre experience, 5 professional artists worked with students and community actors to present productions in neighborhood parks. Each experience had 2 components. The first offered informal, audience-involved performance/workshops. The follow-up component offered a formal production presented with the target audience in mind.

GREATER FALL RIVER RE-CREATION
COMMITTEE, INC.
STREET THEATRE
P O. BOX 3000
FALL RIVER, MASSACHUSETTS 02720

After daily rehearsals over a 2-month period, the youth of the area gave an accomplished performance in a play which revealed the problems encountered by young people growing up in Fall River. The free, outdoor performances were offered in various neighborhoods and attracted substantial audiences in all locations.

KENT STATE UNIVERSITY-
ASHTABULA CAMPUS/ARTS FESTIVAL
3325 WEST 13TH STREET
ASHTABULA, OHIO 44004

This week-long celebration of Ohio arts involved youth groups, senior citizens, ethnic organizations and health programs. Community and professional Ohio artists participated in performances, demonstrations, master classes, a juried art show, craft exhibits and sales booths. The festival encouraged excellence and innovation in the work of local artists.

KENTUCKIANA METROVERSITY SUMMER
THEATRE
9001 SHELBYVILLE ROAD
LOUISVILLE, KENTUCKY 40222

Started in 1974, the Metroversity Summer Theatre provided cultural entertainment as well as educational theatre for aspiring students and the community-at-large. Using the input of 6 institutions of higher learning, the Metroversity Theatre was able to offer a meeting and performance arena for students, professionals and the layman. The summer theatre traveled to park areas and neighborhood centers to perform. New writers also have had the chance to see their work produced.

KODIAK BARANOF PRODUCTIONS, INC.
OUTDOOR THEATER
BOX 1792
KODIAK, ALASKA 99615

As a means of sensitizing all members of Kodiak to the historical and cultural background of the community, the drama "Cry of the Wild Ram" was produced. College credit was offered by the University of Alaska for participation in the play in conjunction with training received through courses in theatre, dance, choral music, and Aleut basket weaving. More than 300 people, both native and non-native, attended the performance and participated in the project.



LOMAX-HANNON JUNIOR COLLEGE/HUMAN
ARTS CAMP
P.O. BOX 366
GREENVILLE, ALABAMA 36037

The "Xpress Yourself Zone" provided 100 economically disadvantaged children, aged 8-16, the opportunity to freely express their ideas and talents, under the supervision of professional instructors, in the visual and performing arts. The program developed a greater feeling of self-worth and helped to bridge the gap between the participants and their economically advantaged counterparts.

LOOKING GLASS STREET THEATRE
CASINO/STREET THEATRE
ROGER WILLIAMS PARK
PROVIDENCE, RHODE ISLAND 02907

A total of 11 shows toured Rhode Island and nearby New England areas with 2 grass-roots-oriented plays designed to attract and immediately engage outdoor audiences, even as they were being set up, with such features as color, music and dance. Where ongoing youth programs were available, the theatre included specially designed workshops in improvisation.

MIME SCHOOL, INC.
MIME WORKSHOPS
520 FRISCO LANE
FAYETTEVILLE, ARKANSAS 72701

A program of classes and free performances was provided in the area of mime, ballet, East Indian dance and T'ai Chi. Scholarships were offered for participation in the classes. Six performances were given in the rural areas near Fayetteville on weekends, while other performances were given during the week in the city. The performances were capable of being presented indoors or outside in open environments.

THE MUSIC CENTER OPERATING COMPANY/
ARTS FESTIVAL
135 NORTH GRAND AVENUE
LOS ANGELES, CALIFORNIA 90012

This 1-day Chicano festival offered display and/or sale to Mexican-American, non-profit and commercial organizations, and to public agencies. Cash prizes were given to Chicano artists and certificate prizes to school children in the East Los Angeles areas for their arts and crafts work. Entertainment was provided by school children for half the day and by a local professional Chicano troupe for the second half. Presentations in Spanish were also offered.



NORTH DAKOTA STATE UNIVERSITY
THE PRAIRIE STAGE
FARGO, NORTH DAKOTA 58102

Prairie Stage was a touring tent theatre operated by the Little County Theatre of the university. The company brought its productions to 10 communities in the state remaining in residence for 1 week. One comedy, a musical and one children's play were presented at different times several times during the stay. Made up of a director, 3 technical director/managers and 15 actors, the group performed in a 50' x 50' tent seating 160 for evening shows and 300 for children's plays. A 32' semi-trailer served as the equipment transport.

OAKLAND ENSEMBLE THEATRE, INC.
ARTS WORKSHOPS
660 13TH STREET
OAKLAND, CALIFORNIA 94612

The program offered workshops in drama, mine, dance, speech, stagecraft, and children's theatre, including storytelling and puppetry. Numerous productions drew directly from those enrolled in the workshops and classes and included adult and children's plays by major and unknown local playwrights, musicals, a weekly film series, and dance presentations. Professional and semi-professional artists volunteered their time and expertise.

OPERATION HERITAGE ART CENTER/
ROVING ART WORKSHOP
3616½ 14TH STREET, NORTHWEST
WASHINGTON, D.C. 20010

Mobile art classes were brought directly to those in the community who were unable to travel to the Art Center, such as children, senior citizens and persons with mental or physical disabilities. Instruction was provided in creative drawing, painting, printmaking, handicrafts, garment restyling, dance, drama and poetry as a means of motivating and expanding the art experiences of these frequently neglected citizens.

OTRABANDA COMPANY
9963 LINDEN AVENUE
BERKELEY, CALIFORNIA 97405

Otrabanda's Raft Revue was a project featuring a river-worthy raft that brought live performances to communities along the Mississippi River from St. Louis to New Orleans. The raft performing artists were also able to touch base with hospitals, prisons and other culturally isolated institutions and bring them entertainment and recreation.

Profile

In 1975, Otrabanda featured an all new River Raft Revue, using a small circus, variety show format. A circus parade preceded the main attraction and presented a marching

band, juggling and a unicycle act. A picnic was held at the tent site selected for the performance.

The show featured music, acrobatics, and pantomime. Such acts were appealing to the new audiences who had little experience with live theatre. Where appropriate, small theatre pieces were incorporated into the Revue. The company concluded its project in New Orleans with the presentation of 8 community performances. The Raft Revue has been so well received, that the company has made it an annual event.

THE PARTICIPATION PROJECT
FOUNDATION, INC.
FESTIVAL OF PUBLIC MUSIC
307 WEST BROADWAY
NEW YORK CITY 10013

The program allowed for greater community involvement in the areas of instrument making and playing. Through portable workshops operated on moveable scaffolds and in community centers, participants were shown how to make instruments and were allowed to keep the final products for use in mini-festivals given at the end of the summer. Also, a mobile unit complete with instruments and minority musicians created impromptu audience participation events each afternoon.

PEABODY INSTITUTE
21 EAST MOUNT VERNON PLACE
BALTIMORE, MARYLAND 21202

Inner-city elementary and secondary school children tested by the Baltimore schools were provided the opportunity to spend a 6-week period, 3 days a week, at the Institute receiving private lessons, theory, and sight-singing classes and ensemble involvement. A number of students who pursued this chosen area were offered scholarships to enroll in Peabody's preparatory or conservatory program.

THE PENNSYLVANIA STATE FESTIVAL
THEATRE PLAYS
PENNSYLVANIA STATE UNIVERSITY
137 ARTS BUILDING
UNIVERSITY PARK, PENNSYLVANIA 16802

A free program was developed to encourage greater involvement by rural residents in the theatre's year-round productions and to acquaint them with the important part which theatre could play in their lives. Performances of 4 American plays were offered, as well as a series of free "behind-the-scenes" orientation programs to expose the audience to the techniques and procedures of performance and production.

PIEDMONT CITIZENS FOR ACTION, INC.
SUMMER'S WORLD
795 MAIN STREET
WORCESTER, MASSACHUSETTS 01610

Summer's World helped to bridge the gap between the city's established cultural institutions and low-income minority residents through events such as participation in wall murals, craftsmobiles, a clown circus, filmmaking, ethnic festivals, puppetry, dance, and instrument-making workshops and through performances in mime, ballet, and a variety of musical orientations.

THE PRESIDENT AND FELLOWS OF
HARVARD COLLEGE
CAREER DISCOVERY PROGRAM
1350 MASSACHUSETTS AVENUE
CAMBRIDGE, MASSACHUSETTS 02138

The program was begun in an attempt to introduce environmental design to those not normally drawn to architecture and related fields by providing training and everyday practice in environmental design.

Profile

Through the program, 38 low-income and minority students of high school, college and post-college age in the Boston area were offered full scholarships to pursue an expressed, but as yet unfocused, interest in the design professions. Through a series of studio exercises, lectures, field trips, informal discus-

sions and group projects, students became sufficiently acquainted with the professions studied to permit a more informed decision about their future education or career choice. The project thus enlarged the talent pool upon which these professions could call, beyond the generally White, male, middle-class group on which it has traditionally focused.

RESIDENT ARTS & HUMANITIES
CONSORTIUM, INC.
1515 LINN STREET
CINCINNATI, OHIO 45214

As the name implies, the Consortium brings together various resources to serve the 4 inner-city neighborhoods in which it is located. The group initiated a summer program that offered technical and managerial assistance to artists and organizations. It also provided such services as publicity, including professionally executed posters and flyers, and served as "ombudsman" between neighborhood arts groups and public agencies. The Consortium was used for workshops, exhibits and other arts presentations.

RILEY CULTURAL & ART ASSOCIATION
900 EAST CHICAGO AVENUE
EAST CHICAGO, INDIANA 46312

East Chicago, an industrial city made up of descendants from 59 countries, was the setting for the Association's summer workshop project. Classes were offered to adults and youngsters in the visual arts, music and drama. Attention was given to the provision of relevant ethnic arts involvement and presentation. The center participated in the city's Mexican Independence Day Festival as well as the "Paint a Plug for America," a project in which fire plugs were painted to represent American Revolutionary soldiers a Bicentennial project.

SOUTHERN VERMONT ARTISTS, INC.
SOUTHERN VERMONT ART CENTER
MANCHESTER, VERMONT, 05254

This was a summer program that offered 4th, 5th and 6th grade youth from rural areas morning music workshops. The free workshops took place for 2 weeks and no qualifications were necessary other than a desire to participate and learn. Teaching techniques of Kodaly and Orff were used in voice, instrumental and rhythm techniques. Free concert tickets were distributed and Yamaha recorders were given out to encourage the continuation of students' interest in music.



SOUTH STREET SEAPORT MUSEUM/THEATRE
16 FULTON STREET
NEW YORK CITY 10038

For its eighth season, the Museum theatre presented a repertory program featuring the *Spoon River Anthology* and *Moby Dick*. Each play ran for 5 weeks last season, and plans are under way to add early American melodrama to the summer season offerings. The Ethnic Theatre program featured dance and music of Haiti, Africa, Puerto Rico and other Caribbean countries.

R'WANDA LEWIS AFRO-AMERICAN
DANCE COMPANY
5157 WEST ADAMS BOULEVARD
LOS ANGELES, CALIFORNIA 90016

This group organized a special dance workshop program involving 40 minority teenagers, aged 12 to 17. Students were from the Southwest section of Los Angeles and were paid a minimum wage for the 25-hour study/workshop. Classes featured were modern, ballet, Afro-Haitian, dramatic movement and basic music composition. At the end of the 9-week sessions, participants performed before their community along with the adult professional company.

SAN FRANCISCO DANCERS FORUM
1450 BROADWAY, NO. 7
SAN FRANCISCO, CALIFORNIA 94109

This project's aim was to involve economically disadvantaged youth in exposure and awareness of the dance. The students took classes from professional dancers, went on field trips and joined in other related workshops featuring modern, jazz and ethnic dance techniques. Students attended concerts, museums and dramatic productions from which they gleaned ideas for their own creative workshop. An End-Summer Showcase featured a master class, guest artists, films and a performance.

SEATTLE DEPARTMENT OF PARKS
& RECREATION
SUMMER STAGE
109 DEXTER AVENUE NORTH
SEATTLE, WASHINGTON 95109

Summer Stage '75 was a project designed to offer training and performing experience for middle and secondary school students. Using park facilities of a bathhouse and poncho, participants took classes over an 8-week period in such areas as movement, voice, diction and improvisation. Focus was also on end-of-class productions of both a children's play and more familiar summer stock presentations.

SOUTHWEST MULTICULTURAL COOPERATIVE OF THE ARTS

1215 EAST NABEL STREET
TUCSON, ARIZONA 85719

This project brought free workshops to citizens of the barrio, reservation, prison, hospital and home for the senior citizen and the handicapped. The project was implemented in conjunction with an Arts Exposure program, and classes were informal and not structured for academic requirements. Workshops in theatre and stagecraft were run by members of the Cooperative of the Arts Repertory Ensemble (CARE). An Afro-Haitian dance and drum ensemble group was also formed during the project.

SUMMER ARTS PROGRAM C/O THE PARK SCHOOL BROOKLANDVILLE, MARYLAND 21022

This project was designed to bring the arts to disadvantaged youngsters who had not had the opportunity to actively participate in a structured program. The project offered instruction geared to recognize and encourage the young potential artist whose skills had not been identified. It also attracted professionals from other institutions who came to share ideas and skills. The Park School, acting as the prime sponsor, also presented productions to center-city neighborhoods, thus involving the participation of others outside the school program. Courses offered were in mime, acting, dance, music, photography, ceramics, drawing and stagecraft.

SUSQUEHANNA FESTIVAL THEATRE HARFORD COMMUNITY COLLEGE BEL AIR, MARYLAND

This project's focus was to bring live theatre through a touring program to the people in the rural areas of the Delaware, Maryland, Virginia peninsula, a predominantly farming region. The tour took place between July 1st through the 31st, with 2 performances of *The Life of St. Joan* presented in 15 locations. Creative workshops were held for young people after afternoon performances, and a discussion period followed evening offerings. Pre-performance information was distributed at production sites.

TAMARAC CIVIC THEATRE 5610 49TH TERRACE, NORTHWEST FORT LAUDERDALE, FLORIDA 33313

The Tamarac Workshop for the Performing Arts provided live theatre for senior citizens and meaningful artistic involvement for the young. Because of transportation difficulties, senior citizens frequently were unable to travel to intown Fort Lauderdale for cultural activity; thus this program was able to fill a cultural need. In addition, Tamarac Workshop offered its participant audiences reduced tickets in order to increase neighborhood involvement.

THEATRE ARTS OF WEST VIRGINIA THREE RIVERS SUMMER PROGRAM P.O. BOX 1205 BECKLEY, WEST VIRGINIA 25801

There were three components of the Three Rivers Summer Program consisting of a continuing prison arts project, a street prison arts program which organized a format of cultural activity manned by ex-inmates and Ecotheatre, a project combining theatre and ecology activity. Emphasis was on theatre and creative writing workshops for both prison programs, while the Neighborhood Youth Corps concentrated on both ecological activity joined with theatre training and performance.

THEATRE UNDER THE STARS 1999 WEST GRAY HOUSTON, TEXAS 77019

As an extension of the year-round School of Musical Theatre program, Theatre Under the Stars featured summer workshops in acting, dance, music and stage technique. The project served over 300 children and adults, culminating in major musical production participation. Smaller musical shows also toured Houston inner city offering show fare for young people and senior citizens. A special workshop was held for area teachers to broaden their skills in drama and staging techniques for use in their school-year activities.

TRADITIONAL INDIAN ALLIANCE 1625 SOUTH 3RD AVENUE SOUTH TUCSON, ARIZONA 85726

Part of the programming activity of this inter-tribal urban Indian organization, the summer project focused on the areas of dance, vocal music, drama, Indian stitchery and cultural

arts exposure. Instruction was provided for children and adults in Indian dance. Ten separate dances had to be mastered. Traditional tribal songs were taught and 50 Indian women were involved in learning the art of Pueblo stitchery. Visiting Indian artists also provided further contact with professionals for the cultural program. The theme was community enrichment rather than elitist enjoyment.

UNIVERSITY OF PENNSYLVANIA
ANNENBERG CENTER FOR COMMUNICATIONS
UNIVERSITY OF PENNSYLVANIA
PHILADELPHIA, PENNSYLVANIA 19174

This summer project was formed to bring the art of film-making to 5 small Black colleges, participants of the United Negro College Fund program.

Profile

The basic components of the project included a handbook on film as an art form and its relation to Black history and activity, highlighting Blacks in film; a 4-night series of lecture/film sessions, geared to bring experts to discuss film history and actual filmmaking; and following the lecture series,

an 8-week film series for campus presentation. Emphasis was on College-community participation.

This Black Film Festival was a unique total educational and participatory event, encouraging amateur and professional Black filmmakers to learn and to take an active part in the project. Lecturers were available to regular academic classes, featuring such topics as the role of history, art and sociology in film art. Early Black film history, Black Hollywood and African—including South African—film efforts were included in both the lectures and subsequent film-viewing sessions.

UNIVERSITY OF WISCONSIN
UNIVERSITY THEATRE
SUPERIOR, WISCONSIN 54880

The University of Wisconsin, Superior, prepared and produced 2 dramatic touring productions as part of the Wisconsin Bicentennial program. A classic Americana musical comedy was presented as well as an original children's musical play. The schedule called for a 14-day tour of culturally isolated towns and cities in the months of June and July. Each tour originated in Superior and reached out to other locations from the campus nucleus.



UNIVERSITY SETTLEMENT SOCIETY OF
NEW YORK
184 ELDRIDGE STREET
NEW YORK CITY 10002

Action for Progress, a component of the Settlement Society, sponsored a continuation of its special summer project centered around professionals from Hispanic cultures giving performances for the people of the Lower East Side of New York City. The program brought live theatre exposure to citizens deprived of such relevant cultural enrichment and involvement. Emphasis was on the heightening of cultural awareness of the Hispanic heritage and arts.



URBAN SERVICES CULTURAL ARTS PROJECT
1400 ORLEANS STREET
BALTIMORE, MARYLAND 21231

This was a 6-week summer program offering arts exposure and instruction to members of the Baltimore community. A repeat of the 1974 Bicentennial Mini-Festivals was also featured.

Profile

The Cultural Arts Project provided area youth and adults with workshops in vocal and instrumental music, sculpture, jewelry

making, painting, dance and theatre arts featuring a special Readers Theatre. Consultants conducted classes and laboratory workshops and also performed in the project's Mini-Festivals.

Student participants took an active role in the planning and production of the festivals, which were presented throughout the season. Performances, demonstrations and exhibitions were features at the festivals, which were held in the Dunbar High School Performing Arts Center. Community residents were encouraged and actively recruited to join in the festivals.

WATTS COMMUNITY SYMPHONY ORCHESTRA
8115½ WADSWORTH AVENUE
LOS ANGELES, CALIFORNIA 90001

Youngsters from low-income families were given the chance to spend 2 weeks in the mountains at a summer music camp. Groups of 50 youths were bused to camp sites where they took part in classes of instructions. Students were not only exposed to non-urban experiences, but also enjoyed the added dimension of learning and improving music skills.

Y.M.C.A.
32 SOUTH BROADWAY
NYACK, NEW YORK 10960

It was the objective of this summer project to take the dance off the stage and bring its experience to participants learning in a community workshop setting. Ballet, modern, dance analysis, improvisation and sound classes were held. The amateur and professional gave live performances throughout the county, giving even greater numbers the chance to partake of the dance. Several Movement Choirs were established making it possible for an increased firsthand participation in the dynamics of "movement."

"Of Thee I Sing"

A look at American Art

When the first immigrant landed on the shores of what is now the United States over 400 years ago, he must have been struck with an awe unlike that experienced by most human beings. That first immigrant soldier of fortune, sent and financed by one of the majestic rulers of the old world, was charged with the task of finding new resources, rich enough to guarantee long life for his homeland.

It is irrelevant whether he came on the Santa Maria, a carved Viking vessel, or an Asian skiff; his task was one filled with adventure and promised reward. The immigrant and his sponsor will most likely be historically labeled as imperialist or some other politically appropriate definition. None-the-less, the exploring immigrant did spot a "new world" and, quite humanly, seized the moment and time.

Today as we sit before our television screens excitedly watching little asbestos-clad men roaming about on a sea of moon dust, it is not hard to imagine the overwhelming sense of exultation and excitement that must have been experienced by the men of yesteryear who discovered this land of lush green and clear waters. And even though friendly Native American men and women already owned and walked the land, the sense of real discovery was indelibly imprinted on the minds of the discovering immigrant and their sponsors.

The new arrivals stayed, sending word back for more to join them; they did and continue to do so to this day, using the first landing centuries as the model. People came in droves, seeking land, riches and new lives. They came from nearly every corner of the old world to stake a claim in the new discovery.

The Native Americans lived to regret their initial generosity; many died rescinding it. But the immigrants continued to come, settling about the new land in all of its liveable mountains and valleys. They made villages and towns and counties. . .they made states and united them to form a federated union. They moved the Native Americans to reservations.

The immigrants brought old customs and cultures with them, mixing them with others, dropping some and creating new ones in concert with their adopted homeland, America, a name given in honor of one of their earliest immigrant discoverers.

Some of the "immigrants" were brought here against their will. A unique group, the Afro-American, instead of coming to this new land in search of riches and freedom, was forced to come here enslaved and deprived of their freedom and natural riches. They stayed on this land and, somehow, survived. They brought the culture of their homelands with them, found comfort in it and enriched it for new environments.

At first, the old world cultures predominated, for there was little time for quiet reflection and creativity that was not immediately functional. At any rate, it was more convenient and comforting to listen to the old songs, dance the known dances, read words already approved. Artistic creativity in and of America was, at best, quiet and unconscious in the early days of the new settlement and was restricted to relatively few of the new "natives." The Native Americans continued to create on the reservation. . .the arts and crafts of their ancestors.

After a few hundred years, when more of the building work had been organized and when more leisure time was available, people became more in need of expressing what had happened. . .of telling their own stories. . .of reexamining the old world's accepted truths and observations.

While many of the artifacts from the old homelands remained pleasant to look at or read, a persistent desire emerged for new relevancy, a want for images and legends that were applicable and understood. American art was given birth from this human need. It was a simultaneous and natural birth that occurred across the land at a time of economic and scientific growth. It came at a time of self-assessment and self-assertion.

American art had had its period of fertilization and labor. Its first visible sprouts were seen in the latter part of the 19th century. It erupted in song, architecture, theatre and dance predominantly. In a sense, it was a bastard birth, not even recognized by many of its progenitors, and generally scorned as a mongrel by those abroad.

Its genetic tape was so complex that attempts to classify it became frustratingly futile. Its parenthood was so diverse that its own mothers and fathers disowned it. But it came, and thoughtful aesthetic epistemologists started to validate its existence. The Native Americans continued to carve and fashion new reservation artifacts.

The 20th century signalled a remarkable spurt of artistic growth; new features appeared in the form of artistic technology and design, photography, film (cinema), painting, sculpture, crafts and creative writing. Old doubters from abroad had to take notice, if for no other reason than it had the economic power to insist.

Musical theatre and modern dance technique became too popularly beautiful to ignore. The entirely new idiom of Black American music and dance was too enticing to resist. American movies joined art and technology in such a way as to make it available to masses of people, not only in America, but

around the globe. Architectural design and construction using creative new materials had forged new pathways in man's ability to artistically shelter himself.

American art had reconfigured fine art to include popularism and participation, through making the arts available, via a new technology and communications.

Webster's defines art as:

The conscious use of skill acquired by experience, study or observation implemented by creative imagination in the production of aesthetic objects.

The art that was bursting America's seams helped to awaken a people to its own self-realization.

American art had become *art in America* throughout its diverse communities. And inherent in American art was a conscious raising of consciousness of both the artist and his audience. Ideologically, it became the concrete activation of the minds of people through the creation and presentation of images and forms with which others could identify. American art started to present the consciousness of every day existence, however brutal or beautiful, and fashioned it in the fabric of American ethnic colors and textures. America's place in the present, and the hope for its place in the future, has been insured by the persistent activity of its artists and patrons.

Some of those artists and patrons even looked at the work of the Native Americans of the reservation and acknowledged its arts preeminence.

The American aesthetic presence was one built on promise, not tradition. Its mutability has perhaps been its most powerful message to a world desperately clinging to the remnants of a fading past. It is a baby still, but its constant activity is a symptom of growth and perhaps health.



STATE ARTS AGENCIES

This is a new category of funding for Expansion Arts and is meant to serve as a pilot for investigation and encouragement of cooperative ventures between a state arts agency, either individually or in regional groupings, and the Expansion Arts Program. Its purpose is to explore and *expand* arts programming in a partnership effort in areas such as advocacy, coordination, arts services and tour events.

State arts agency involvement is, of course, determined by the needs and resources of a particular agency. Program Development grants are ultimately made by the federal-state office following negotiation, review and recommendation by the Expansion Arts Program. This category was initiated in Fiscal Year 1975.

ALABAMA STATE COUNCIL ON THE ARTS
AND HUMANITIES
322 ALABAMA STREET
MONTGOMERY, ALABAMA 36104

The Department of Recreation of the City of Tuskegee, in cooperation with the State Arts Council, provides workshops and lectures in drama, visual arts, and music. Another organization sponsored by the Alabama State Council is the Wiregrass Sacred Harp Singers, an organization from Ozark, Alabama, which seeks to preserve their traditional art by conducting classes for young people in the Southeastern part of Alabama.

Profile

The Wiregrass Sacred Harp Singers is an informal association of some 30 Black people from Barbour, Dale and Henry Counties of Alabama. This group has studied and practiced sacred harp singing most of their lives, and has taught the art in numerous short study courses, mainly during each summer period. The organization also conducts radio programs and television appearances in Ozark and Dothan, Alabama.

In addition to the workshops and lectures sponsored by the Department of Recreation, special art exhibits are sponsored in Tuskegee and the surrounding areas. In its attempt to address itself to the arts, humanities and culture, the city of Tuskegee coordinates and draws its expertise from Tuskegee Institute. The program is designed to directly benefit all of the citizens of the Tuskegee community. However, its initial phases give special consideration to those citizens who, because of economic deprivation or ethnic origin, have not had exposure to the arts and humanities.

ARIZONA COMMISSION ON THE ARTS
AND HUMANITIES
6330 NORTH 7TH STREET
PHOENIX, ARIZONA 85104

Una Noche Plateada Board, Inc., (a non-profit, tax-exempt cultural and civic organization) and its affiliate, the Cultural Exchange Council, provide a two-way cultural exchange program with Mexican communities and focus on general cultural exchange within Tucson's multi-ethnic community. Some of the exchange includes: (1) sponsorship of Arizona performing arts groups to Mexican cities; (2) presentation of a festival of traditional music, dance, crafts and food which reflect its varied cultural heritage in Tucson; and (3) presentation in Tucson of cultural groups representing the folk arts, culture and tradition of Mexico.

CONNECTICUT COMMISSION ON THE ARTS
340 CAPITOL AVENUE
HARTFORD, CONNECTICUT 06106

The Connecticut Commission on the Arts, affirming its position that the inmates in Connecticut correctional institutions are part of the agency's overall constituency, has undertaken an information-seeking project to identify the needs of correctional institutions and to delineate means and methods to relate the arts and artists to people within such institutions. The Commission also, through its neighborhood arts efforts, seeks to aid the development of arts activities by and for Black and Hispanic citizens of the state.

profile

The agency's existing relationship with the Department of Corrections has recently been significantly strengthened through the establishment of an Arts in Correctional Institutions Task Group. This task group provides a multitude of services: (1) a program consultant, (2) a conference on corrections and the arts, (3) informational supplementation, and (4) documentation. The program consultant, having special knowledge of correctional institutions, will be utilized to arrange meetings, plan agendas, contract additional consultants, oversee documentation, and coordinate a major forum/conference on corrections and the arts. This

major 2-day conference will be held so that representatives for correctional institutions and those from artistic groups engaged with programs in such institutions can begin a dialogue on the potential role of the Arts in correctional institutions. Additional consultants having knowledge of motivation and attitudinal change within the correctional setting will be contracted to supplement the findings of the conference. Finally, documentation will include a research process which will culminate with a report of the findings of the project.

Through the use of professional consultants, seminars and workshops, the Commission also assists neighborhood arts organizations and individuals within their own and surrounding communities. They provide increased technical assistance in the areas of budgeting and accounting so that fundraising efforts will be even more meaningful. They also provide a touring program through which neighborhood groups are given an opportunity to see, work with, and learn from leading performing arts groups representing Black and Hispanic cultures. In an attempt to keep these groups going, the Commission provides direct funding to their efforts.

**THE FINE ARTS COUNCIL OF FLORIDA
DIVISION OF CULTURAL AFFAIRS
CAPITAL
TALLAHASSEE, FLORIDA 32304**

The Fine Arts Council of Florida, in making a commitment to the development/expansion of arts programs in penal institutions, has been working closely with the Division of Corrections in establishing needs criteria and priorities in the implementation of these programs. Some of the services provided by these programs include exchanges of penal and "free-world" artwork performances and in-service workshops/seminars designed to upgrade the quality of the staff in the institutions. The Council has also established a successful multi-ethnic outreach program in 4 cities, specifically dealing with the Hispanic population, rural agrarian folks, inner-city Blacks and Greek Americans. The programs consist of dance, folk crafts, murals, printmaking, painting, sculpting and photography.

**HAWAII STATE FOUNDATION ON CULTURE
AND THE ARTS**

**O SOUTH KING STREET, SUITE 310
HONOLULU, HAWAII 96813**

The State Council on Hawaiian Heritage (SCHH) represents and works with 52 organizations on all islands, determined to recover and restore the nearly lost culture and self-awareness of the Hawaiian people. Based on recommendations made at a conference in 1969, it decided to concentrate on dance.

Profile

The State Council on Hawaiian Heritage (SCHH) decided to concentrate on dances based—like the mele (chants)—on the history and geography of the Hawaiian people and its leaders as the most promising medium for self-discovery. The SCHH, led by respected, surviving dancers on all islands, began to train and develop dancers in the authentic, traditional hulas, mele, instrument making and related crafts, to become teachers and performers.

The purpose of its grant request was to assemble outstanding dancers from all of the islands and weld them into a representative performing company. The purpose of doing this was to give visibility and recognition, through performances, to the dancers and the nearly lost culture on all the islands of Hawaii and in other states of the Union, and to participate in international ethnic festivals, such as the South Pacific Festival of the Arts to be held in New Zealand.

According to the SCHH, a well-trained company, performing in the spirit of the authentic cultural tradition of the Hawaiian people would do much to alleviate the corrupting influences of the ever increasing mass culture and mass tourism threatening to envelop Hawaii.



**LOUISIANA COUNCIL FOR MUSIC AND
PERFORMING ARTS, INC. (LCMPA)**
611 GRAVIER STREET, SUITE 804
NEW ORLEANS, LOUISIANA 70130

For the past several years, LCMPA has provided limited assistance to arts programs in three Louisiana State penal institutions: Louisiana State Penitentiary for Men, State Correctional Institute for Women and State Juvenile Receptions and Diagnostic Center. Men have been provided with supplies and materials for painting framing and some vocational mechanical work; women, with crafts (leather, ceramics, beadwork) supplies; and children, with general art materials. Men's and women's programs are devised with career training as goals, while children's programs provide cultural enrichment lacking in the prison's academic disciplines.

MARYLAND ART COUNCIL
15 WEST MULBERRY STREET
BALTIMORE, MARYLAND 21201

To assist adults in Baltimore's inner-city who cannot participate in the cultural life of their city because of economic deprivation, the Maryland Arts Council in cooperation with the Urban Services Cultural Arts Project has established an account which will be used to greatly subsidize the cost of the tickets and memberships to the following arts organizations: The Arena Players, The Baltimore Symphony, The Baltimore Opera, The Baltimore Museum of Art, The

Baltimore Chamber Music Society, Center Stage, Choral Arts Society, Left Bank Jazz Society, Harford Opera, Maryland Ballet, Morris Mechanic Theatre and The Walters Art Gallery. A key objective of this project is to provide participants with the opportunity to make their own choices of dates and performances with the same dignity allowed the affluent. People willing to participate in this project will be able to obtain for \$5 a card, approximately \$30 in tickets and museum memberships.

NEBRASKA ARTS COUNCIL
7367 PACIFIC
OMAHA, NEBRASKA 68114

The academy has begun to assert itself as part of the cultural life in metropolitan Omaha, and provides one of the few outlets for minority participation in creative arts activities. Its components include: Dance—instruction and training for ensemble production of African and modern dance presentation with a Bicentennial theme; Drama—instruction and workshops for adults and children in all phases of play production and performance of historical and/or contemporary Black plays; Music—instruction in instrumental and vocal programming, with emphasis on Black heritage; Literary/Creative Writing—instruction and workshop opportunities in the writing of prose, poetry, playwriting, etc.; Visual arts—instruction and workshops in painting, sculpture, crafts, photography, with planned exhibits; and Oral and Written History, which is a compilation of oral and written history of Black Heritage in Metropolitan Omaha.

OKLAHOMA ARTS & HUMANITIES COUNCIL
P.O. BOX 53553
OKLAHOMA CITY, OKLAHOMA 73105

The Prison Art Program, now in its 2nd year of operation, is being started in 5 institutions: Hodgins, Lexington, Granite, Women's Treatment Facility and Stringtown. Eight artists have been placed in the 5 institutions for a year's residency. A resident coordinator at each of the 5 institutions has also been designated to provide a continuing liaison and facilitator at each institution. During an 8-month period in 1974, 2 visual artists and 1 creative writer worked with the inmates. As a result, a Prison Art Show was toured to 10 towns and an anthology of inmate poetry was published along with a public reading presented by the inmates.

RHODE ISLAND STATE COUNCIL
ON THE ARTS (R.I.S.C.A.)
4365 POST ROAD
EAST GREENWICH, RHODE ISLAND 02818

Happenings, the Community and Neighborhood Arts Program of the R.I.S.C.A., was developed to broaden arts awareness in communities and/or neighborhoods with a unique artistic heritage or a minimal opportunity for arts programs. R.I.S.C.A. also has a number and variety of arts programs in the correctional facilities of the State of Rhode Island.

profile

Happenings, the Neighborhood Arts Program of R.I.S.C.A., has progressed from a series of small challenge grants to community councils in 1970 to a series of 8 programs scattered statewide. Development of a pilot program begun in South Providence in 1972

serves as a model for expansion of the Happenings Program. Community committees are encouraged from the beginning to develop local funding for the support of these programs. Present projects range from a Black neighborhood dance company to a Yiddish Theatre presentation, a teenage radio program to the development of a series of community art galleries through branch libraries.

Bilingual projects in Spanish, Portuguese and Italian are also in use. This program is a priority program of the Council and has been designated as its Bicentennial project.

The arts programs currently in use in the correctional facilities of the State of Rhode Island consist of workshops conducted by practicing artists, performances and exhibitions, and some teacher training and curriculum development sessions for staff in the juvenile facilities. Plans are in progress for a halfway house follow-up program in cooperation with the YMCA and the Community Program of the Council.

Workshops are being conducted in all facilities in music, film, and video, creative dramatics, writing, painting, fibre and leather crafts and printmaking. Performances scheduled include members of Trinity Square Repertory Co., Rites and Reason, R.I. Feminist Theatre and Daniel Nagrin. Exhibitions are planned of work from the photography, painting and printing workshops.

SOUTH CAROLINA ARTS COMMISSION
BOYLESTON HOUSE
829 RICHLAND STREET
COLUMBIA, SOUTH CAROLINA 29201

Since 1973, the South Carolina Arts Commission (SCAC) has provided many programs which include: (1) an Arts-in-the-Prisons Program; (2) statewide programming for teenagers; (3) arts programs for elder South Carolinians; (4) a free community arts center and studio and (5) statewide neighborhood arts program development.

Profile

The South Carolina Arts Commission began its work in correctional institutions in 1973. Since beginning, the program has grown from occasional classes at 1 institution to weekly classes all year at 4 institutions in several mediums, and classes for part of the year at 5 others. Much has developed as indirect benefits of the past year's program including the beginnings of 2 possible open studios or workshops in 2 critical institutions, and also an offer of support from the Department of Corrections.

With an expressed interest in programming in the arts for teenagers, the SCAC has pursued programs for this audience for 2 years—1st (FY 74) on state funds by creating several experimental youth art councils; and 2nd (FY75) with NEA assistance by creating 4 alternate arts centers. This project sends professional artists to do 40 workshops at select sites for teenagers; will accumulate a statewide arts resource directory for teenagers; sends highly skilled teenagers to give 80 demonstrations or performances in other communities; and will coordinate and publish an arts resource ideas exchange newsletter between arts-interested teenage groups.

Arts Programs for Elder South Carolinians has demonstrated in 1975 that there is a growing, interested audience for the arts among elder South Carolinians. While continuing the efforts of the potter-in-residence on a full-time basis, a second artist-in-residence, a musician, will also travel a statewide circuit, providing workshops for retraining recreation personnel and others who work with elders, and coordinating courses with universities throughout the state.

The SCAC has also established a free community arts center located in a storefront facility in a low-income neighborhood. On the exterior, wall murals have been painted and several huge standing tree trunks are covered with neo-African motifs in totem pole fashion. In its 4th year of operation, the most current phase of the project will be to firmly establish a free community art school at this location and to offer instruction and training through week-long exposures to 20 outstanding professional artists brought in on week-long residencies.

Through state-funded grants-in-aid and with staff arts consultants, the SCAC has assisted community organizations in its Neighborhood Arts Development Program throughout South Carolina which have either vested or peripheral interests in the arts. SCAC's Contemporary Arts Division is charged with most "outreach" responsibilities, and its Neighborhood Arts Coordinator is heavily involved in direct community contact. He links those unserved by the arts to the programs of the Commission, provides consultative help to developing local arts groups, and assists them in requesting SCAC grants-in-aid.

SOUTH DAKOTA ARTS COUNCIL
108 WEST 11TH STREET
SIOUX FALLS, SOUTH DAKOTA 57102

Native American Craftsmen is a year-long project focusing on the continuing craft traditions of Native Americans. One large central gallery of the museum is devoted to changing exhibits that surround the craftsman who demonstrates, teaches or lectures on his/her craft. Six main crafts are featured: silver work of the Southwest; bead and quilt work of the Teton Dakota; and quiltmaking and flute making by the Sioux. The craftsman programs are planned for the general public (receptions and lecture demonstrations), for area schools (tours, workshops, and inservice training for teachers), and for the University of South Dakota community (workshops and lecture demonstrations).



WISCONSIN ARTS BOARD MADISON, WISCONSIN

The Wisconsin Arts Board, in conjunction with statewide chapters of 4-H and Future Farmers of America and interested local citizen and visual arts groups, provides murals painted on the sides of 8 barns adjacent to well-traveled highways in Wisconsin.

Profile

The people from the rural communities are directly involved in providing the design and construction of the wall murals relating to their own interests. Beginning March 1, 1975, the Wisconsin Arts Board contracted with an artist skilled in mural art, co-author of the book *Mural Manual*, to meet with interested groups in rural communities. The mural artist, acting as the project's coordinator, is responsible for holding workshops on murals in each of the 8 locations and for giving general direction and consultation for the design and actual painting of each mural. A local artist in each location has also been contracted by the Arts Board to act as the director of the mural painting. With the technical input of the local artist, 4-H persons, etc., do the actual design and painting of the mural. In addition, the Wisconsin Arts Board has contracted with someone to document the project through comments by local citizens and groups, observations, and photographs which are to be published for broad dissemination. Being a statewide project, the Wisconsin Arts Board selected the 8 barns based on their geographic location throughout Wisconsin.



TOUR EVENTS

Begun in 1974, the Tour Event program has made it possible for groups to tour remote areas within their regions, bringing arts exposure and opportunity for more citizen participation. There has also been a conscious effort to encourage youth to pursue career goals similar to those achieved by the touring groups.

Originally a pilot program designed to strengthen Bicentennial arts activity, the program has been successful enough to be included in Expansion Arts' regular, ongoing grants projects. Tour Events were undertaken in cooperation with respective state arts agencies and other sponsors.

Participating groups in this program are selected from other programs, therefore, applications are not submitted for funding. Recommendations are made based on a group's excellence.

BROOKLYN ARTS AND CULTURE
ASSOCIATION, INC.
200 EASTERN PARKWAY
BROOKLYN, NEW YORK 11238

In an association that dates back to 1971, the Brooklyn Arts and Culture Association (BACA) and the West Indian American Day Association (WIADA) have cooperated in presenting an annual Labor Day weekend carnival and festival. Entertainment is provided for thousands of children and adults by steel drum bands, calypso singers and limbo dancers.

Profile

The WIADA annual festival draws crowds of up to 1,000,000 people over the 3-day Labor Day weekend. In cooperation with the Brooklyn Museum, which provides the site, area businesses and city agencies, the event has attracted performers and audiences from as far away as Puerto Rico and the Virgin Islands.

Friday and Saturday afternoons are devoted to children's exhibits and activities, while nighttime presentations are geared to adult audiences. The large West Indian segment of Brooklyn's population has become involved in the annual event, which has provided the stage for professional and aspiring talents of the West Indian American.

APPALACHIAN MINORITY CULTURAL ARTS
JOHN HENRY MEMORIAL FOUNDATION, INC.
P.O. BOX 135
PRINCETON, WEST VIRGINIA 24740

This project, the John Henry Memorial Authentic Blues and Gospel Festival, concentrated on identifying and presenting the relatively unknown Black Appalachian artist. The project's goal was to establish an intercultural network to increase awareness of Appalachian multi-ethnicity. Tennessee, West Virginia, Kentucky, North Carolina and Virginia, were the states involved in the project, called the Appalachian Intercultural Heritage Festival.

THE APPALACHIAN SOUTH
FOLKLIFE CENTER
P.O. BOX 5
PIPESTEM, WEST VIRGINIA 25979

This center, founded and operated by native Appalachians, strives to preserve and encourage the arts, music, crafts and folklore of the mountain people. Each August, a folk arts and music festival has been presented, bringing other mountain artists and audiences to the center, a complex of 27 buildings located on a farm. There has been a growing demand for more festivals as the people of Appalachia grow to learn about and appreciate their own cultural heritage.

ASHTABULA CAMPUS,
KENT STATE UNIVERSITY
3325 WEST 13TH STREET
ASHTABULA, OHIO 44004

This project was created to expand and expose new cultural awareness and participation of artists and people in the Northeastern Ohio region. An annual event was begun to engage area people in the media of visual arts, crafts, music, theatre and dance.



DECORDOVA MUSEUM
COMMUNITY ARTS FESTIVAL
SANDY POND ROAD
LINCOLN, MASSACHUSETTS 01773

CARNEGIE INSTITUTE
THREE RIVERS ARTS FESTIVAL
4400 FORBES AVENUE
PITTSBURGH, PENNSYLVANIA 15213

This annual event is a 10-day celebration of the arts held in the heart of downtown Pittsburgh. Sponsored by Carnegie Institute and staffed mainly by volunteers, the festival is free to the more than 200,000 people that attend each year.

Profile

Started 17 years ago, the Three Rivers Arts Festival is an event enthusiastically anticipated by artists and audiences alike. Artists within a radius of 110 miles are invited to participate, and each year the festival brings in artists from different states.

The event features such activities as chamber music, exhibits, dance concerts, chalk talks, poets and dramatic readings. A full range of the visual arts is also featured, including juried shows in painting, sculpture, prints, crafts and photography. The performing arts are presented on 3 stages, providing a wide range of the "lively" arts.



Last year's Community Arts Festival sponsored by the Decordova Museum had a 19th century county fair theme. The festival not only gave visibility to local artists, but also introduced the museum itself to a wider audience. Volunteers help to plan, organize and run the festival. Audience participation is increased through community songs, folk dancing and hootenannies featuring fiddlers and guitar players.

EVENTS, INC.
MARYLAND COUNCIL ON THE ARTS
BALTIMORE, MARYLAND

The Maryland Council on the Arts sponsored Events Collaborated, which acted as a documenter of four Event "festivals" around the country. Events provided technical and artistic assistance to each of the festival projects and served as an informational resource. Slides, film and video tapes were made of the festivals, thus increasing each project's visibility. Publicity was also available through poster design and advance "promo's" for each festival. Events also was able to act as general coordinator and liaison between the festivals and the Expansion Arts staff.

GALVESTON COUNTY CULTURAL
ARTS COUNCIL
P.O. BOX 1105
GALVESTON, TEXAS 77550

The Festival On the Strand is an annual project of the Galveston County Arts Council, featuring artists from the states of Oklahoma, New Mexico, as well as Texas, performing in all of the areas of the arts.

Profile

Because the Festival was named a state and national Bicentennial project, the event was expanded to 10 days. At least 2 Indian artists from each of the participating states along with other artists and craftsmen contributed to the festival.

The first weekend of the event focused on international art forms and the confluences of culture. The second weekend featured American forms indigenous to the area and included jazz, country/western and blues.



JOHN HENRY MEMORIAL FOUNDATION
BLUES AND GOSPEL FESTIVAL
P.O. BOX 135
PRINCETON, WEST VIRGINIA 24740

Starting out 2 years ago as a predominantly Black Appalachian folk music festival, this program now features regular presentations that involve all of the varying minority groups of Appalachian people. Encompassing West Virginia, Kentucky, Virginia, Tennessee and North Carolina, the events feature the artistry of Whites, Blacks and Indians, bringing about an artistic intercultural exchange, now known as the Appalachian Intercultural Heritage Festival.

LOUISIANA STATE ARTS COUNCIL
FRANCE-LOUISIANE 75
611 GRAVIER STREET
NEW ORLEANS, LOUISIANA 70130

This event celebrates the cultural ties between France and its former Mississippi Valley colony. The dates of the event, July 4th-14th, are the national independence holidays of both countries. The celebration includes such activities as an historical exhibition, visual arts and crafts shows and music and performing arts featuring both French works and American forms unique to the Louisiana area.

MILWAUKEE INNER CITY ARTS COUNCIL
FESTIVAL
3610 NORTH TEUTONIA AVENUE
MILWAUKEE, WISCONSIN 53206

The Milwaukee Council sponsors an annual 3-day festival featuring prominent artists from the country's midwest regional states of Illinois, Indiana, Michigan and Ohio. The objectives of the festival are to provide exposure to and for regional artists and to encourage the support of new, aspiring talents through the sponsorship of media contests. The festival also serves as a meeting ground for artists from different locales to become acquainted, thereby expanding each artist's horizon.

PIMA COLLEGE
UNA NOCHE PLATEADA-CULTURE EXCHANGE
4755 SOUTH 15TH AVENUE
TUCSON, ARIZONA 85714

The annual event, Tucson, Meet Yourself Festival of music, dance and crafts was jointly sponsored by Una Noche Plateada and the Cultural Exchange Council. Tucson's multi-ethnic community of Anglo-American, Afro-American, Mexican-American, Yaqui, Papago and Chinese-American came together to perform and participate in cultural exchange. The festival also provided a forum for cattlemen and miners, religious enclaves and various secular organizations. The festival spotlighted each group's particular cultural heritage.

SEATTLE ARTS COMMISSION
305 HARRISON STREET
SEATTLE, WASHINGTON 98109

Seattle's Arts Festival, Bumbershoot, is held each summer in the Seattle Center. In cooperation with and sponsored by individuals, businesses, public agencies and local foundations, Bumbershoot has attracted participation of artists and audiences from the Western states.

Profile

Up to 400,000 people have been attracted to this annual 10-day festival. Although the focus has been primarily on music in the past, other disciplines have been introduced to broaden the range of offerings.

An Experimental Theatre Festival was organized to provide a stage and audience

for small, usually isolated groups unable to perform in their own locales. Both performance and workshops were planned for increased interaction among the small drama companies.

The Community Gospel Show was expanded to include the participation of vocal groups from California and Oregon.

All events are free to the public, and over 500 artists take part in the festival.

The private resource landscape

Artists and arts organizations, more than any other professional group, regularly operate on a carryover deficit level. Particularly during austere financial periods, arts groups stand on a fiscal high-wire struggling against severe odds to keep balance. It is well known that the arts have inherent handicaps. . .and rising costs cannot be offset with higher productivity (does a dancer create more dances?). . .labor intensiveness (one-half or more of budget must be spent on payroll). . .need for a special and often expensively equipped environment. . .a high risk that attracts little of the available safe-investment money.

With an increasingly affluent society whose members have more leisure time, there is proportionately a higher demand for the arts in all forms. More people have the time and money to attend the theatre, concerts, and museums. However, with ever-rising levels of inflation, it has become impossible for the art-providers to meet the demand at a price that is both reasonable and able to cover the cost of the production offered. In fact, the gap continues to widen between what is spent on the art and what is received by the artist.

Earlier in the book we assessed what is spent and what is available within the "public landscape." But aid to the arts comes from three other sources: the business community, private foundations and the general public. This aid can take many forms, but it usually is in the form of cash contributions, in-kind services or products, material grants and advice/counsel.

Artists and arts groups have first an obligation to get their own houses in order before approaching the above private resources. Often the arts suffer because of a damaging in-house business casualness and management. No one will listen earnestly to a request if the author of that request appears ill-managed or fiscally sloppy. In fact, most corporations and businesses stand to be penalized by state and federal authorities if the recipient of a presumed tax-allowable contribution is found ineligible or, worse still, fraudulently unqualified. This kind of innocent or inefficient arts management is often at the root of an arts organization's inability to appeal to the business world.

So artists and groups must build the necessary legal and financial framework to insure their business profile and potential fund-getting posture. It is worth-while to hire the necessary consultancy to make the structure sound. Good tax and fiscal accountancy are a necessity for the smallest art concern. Frequently State Arts Councils can provide the needed technical assistance and advice in these areas. In addition, there are Volunteer Lawyers for the Arts Associations that have been set up expressly for this purpose. The Associated Council of the Arts is also a good information source in the area of availability and location of technical assistance. The handbook *You Don't Know What You Got Until You Lose It* (Miller and Orser of the Community Management Center, 1822 Massachusetts Avenue, N.W., Washington, D.C. 20036, 1975) is an excellent introductory fiscal management guide for non-profit organizations. The book also has a listing, by state, of assistance resource centers.

Well, once you have your house in order, where do you go from there? First, one must ask "What is needed?" and "Where do I go to get it?" For example, an artist might need a place to work, supplies and money to live on. On the other hand, a theatre group might already have a site and supplies but may need special staging equipment, costumes and technical assistance for a series of neighborhood or touring performances. Obviously, because of the differing needs of each arts entity, potential funding sources could be different. While both could fully utilize a cash contribution, each could also petition appropriate sources for in-kind, cash substitutes, contributions of space, equipment or other services.

In most cases, it is wise to exhaust geographically local resources. The landscape viewed close and firsthand has greater clarity than that seen from afar or interpreted from a book reproduction. Most cities and towns have Boards of Trade or Chambers of Commerce, carrying a listing and description of area businesses. Make full use of these free reference resources.

A brief letter on the organization's stationary should be sent to the appropriate person in the firm, stating in clear, concise statements the following information and attachments:

- Summary of who, what, where, when and how
- Why. . .its significance to individuals, the community and to the business being petitioned for support (This last is important, because there must be a clear and compelling rationale for a business or individual to donate in terms of its own agenda.)
- Description of its past, present and projected future
- Total sum requested itemized in an enclosed budget (Information concerning other support received is also important.)
- Photographs and press clippings
- Tax-exempt determination
- Invitation to visit the artist's or group's site.

Follow-through on the initial letter should be prompt, but not pushy. Arrangements for a visit from the potential donor should be well orchestrated and efficient. At this time, any additional information or material can be given to the potential donor.

Good "businessmanship" posture will go a long way in imprinting a favorable image. A small grant or none at all should not close the door. Frequently, groups have had to go to the well numerous times and wait in line for the water. But the chances of getting the water are certainly better in line than while sitting at home waiting for someone to bring it.

Requests for funding should be regularized and practically structured. Letters to individuals asking for small contributions should be sent out at least twice a year. Many times the level of small, individual donations was low merely because the individuals were not even asked.

In summary, the private resource landscape is an even larger configuration than the public one. Several points should be addressed before approaching it:

- Put your financial house in order.
- Familiarize yourself with local support and assistance potential.
- On the national level, consult the *Foundation Directory* and the *Fortune 500* publications at your local library.
- Approach individuals regularly for both large and small contributions.
- Organize and regularize your fundraising activity.
- Above all, exercise a firm and imaginative business approach in your arts activity so that you can stand to be physically and aesthetically audited at any time. In this way, you help insure a place on your own vibrant landscape.



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GRASS ROOTS AND PAVEMENTS

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